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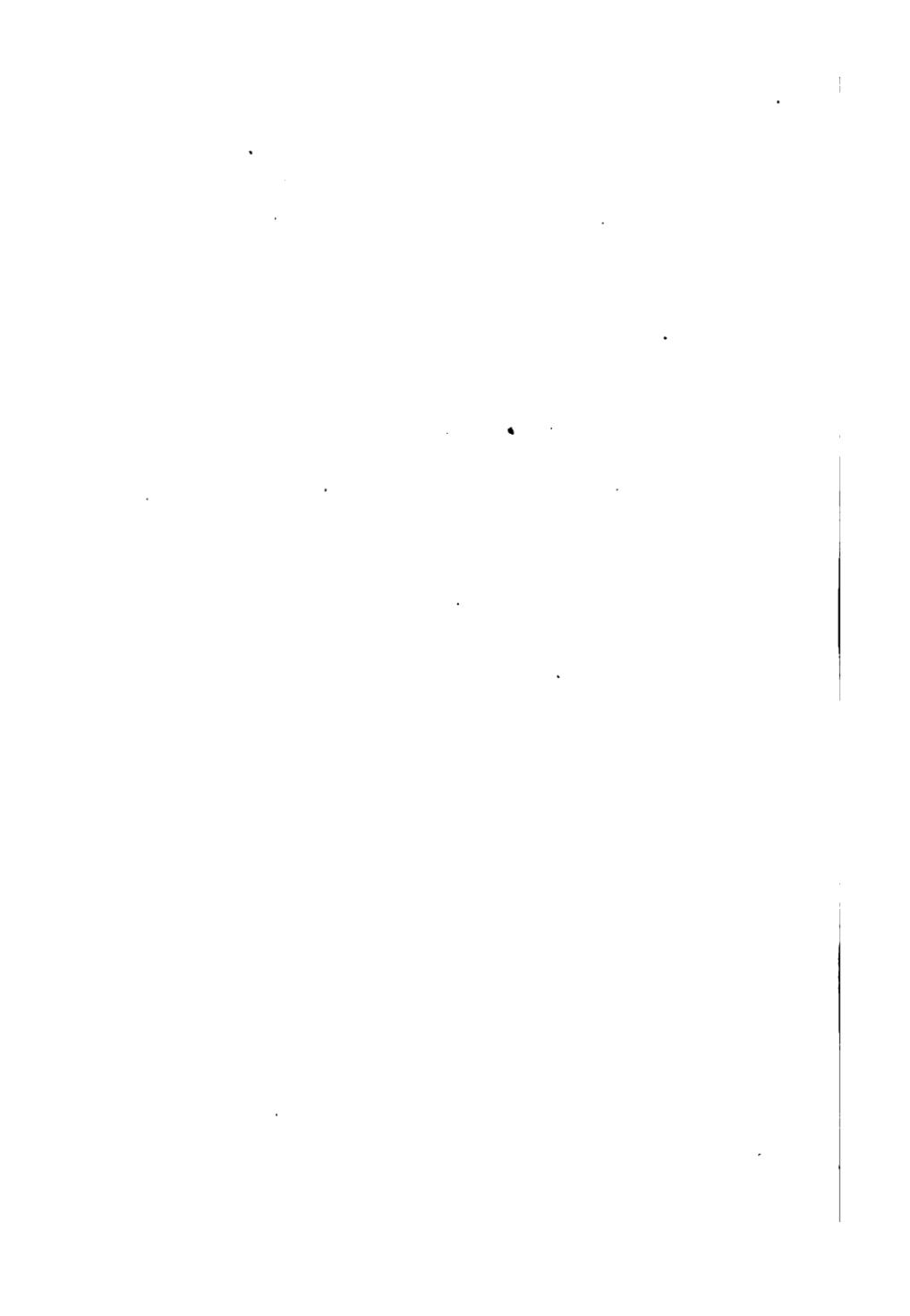
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## EDITOR'S PREFACE

TEN years ago there was a great dearth, or almost an absence, of Latin reading-books for young scholars. The lower forms in public schools went from Eutropius or Nepos to Caesar, and plodded through parts of the Gallic war at the rate of some twenty lines at a time. Caesar's long sentences are not easy for beginners; and interesting as his Commentaries are when read through rapidly, there is nothing in such broken fragments to stir or keep up that intelligent interest in the subject-matter, which alone can make a boy care about what he is reading.

Feeling this difficulty in my own teaching, I suggested to some of my colleagues in the Middle School at Rugby, that while keeping the Caesar for the sake of Latin prose teaching, we should alternate with it some Stories from the Metamorphoses that could be read in five or six lessons, and would be sufficiently interesting to keep up a boy's attention. I was requested by them to make a selection and append to it such Notes as would be necessary; and the first seventeen of these Stories were published "for the use of Rugby School" in 1870. The book found favour in other schools, and in 1874 the Notes were revised, and the last

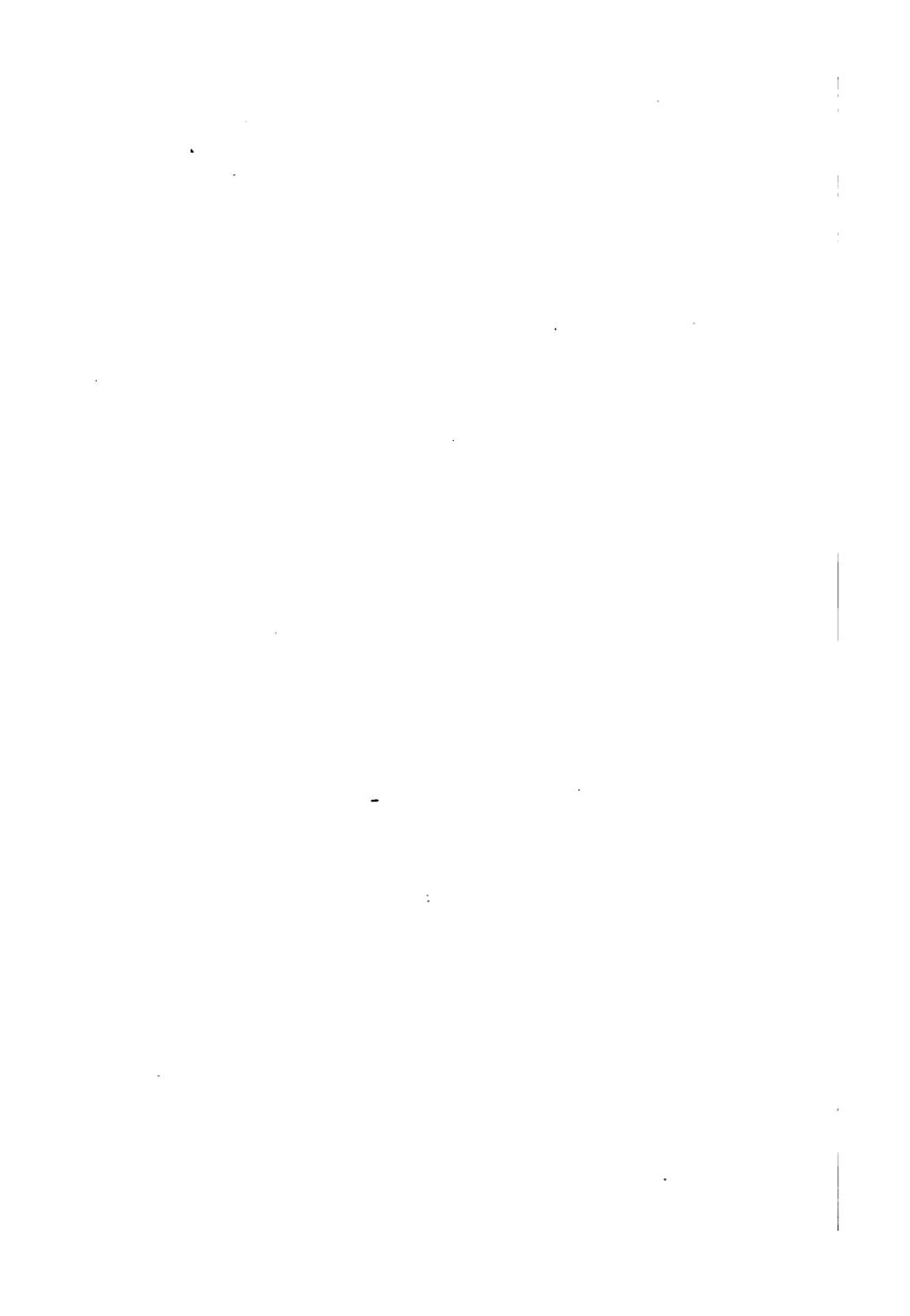
three Stories added. The present Edition has been revised carefully throughout, and adapted to the last Edition of the PUBLIC SCHOOLS LATIN PRIMER. Very considerable additions have been made both to Notes and References, and I think it will be found that no difficulty for a young scholar has been passed over without help being given, either by explanation or suggestion.

Now that verse-making is taking a less prominent place in most of our schools, I cannot think it wise to take Ovid's Elegiac Poems as reading-books for low forms. We have long been slaves to this habit, from the supposed necessity of having Elegiacs for repetition lessons; but Elegiac Poetry, from its metrical bonds, and consequent conciseness and antithesis, is too subtle to be appreciated so soon. The Metamorphoses are more free from these bonds, and are quite easy enough for young scholars, while in the interest of the story, and the poetical beauty of the descriptions, the same poet's hand is visible throughout.

TAVISTOCK, *October, 1880.*

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# STORIES FROM OVID.

*The marginal numbers refer to the Sections or pages (p.) of the Public Schools Latin Primer (Ed. 1879).*

## I.

### THE LOVERS OF BABYLON.

(IV. 55—166.)

A tedious brief scene of young Pyramus  
And his love Thisbe; very tragical mirth.

(See SHAKESPEARE, A MIDSUMMER NIGHT'S DREAM, ACT V.)

(*This is the second story in Chaucer's 'Legende of Goode Women.'*)

'PYRAMUS et Thisbe, iuvenum pulcherrimus alter,  
Altera, quas oriens habuit, praelata puellis, 106 (a)  
Contigas tenuere domos, ubi dicitur altain  
Coctilibus muris cinxisse Semiramis urbem. p. 140, II.  
Notitiam primosque gradus vicinia fecit:  
Tempore crevit amor: taedae quoque iure coissent: { p. 138 (a)  
Sed vetuere patres. Quod non potuere vetare,  
Ex aequo captis ardebat mentibus ambo.  
Conscius omnis abest; nutu signisque loquuntur,  
10 Quoque magis tegitur, tectus magis aestuat ignis. { p. 118, E p. 137, E

*Through wall's chink, poor souls, they are content  
To whisper.*

Fissus erat tenui rima, quam duxerat olim 115  
Cum fieret paries domui communis utriusque.  
Id vitium nulli per saecula longa notatum—  
Quid non sentit amor?—primi vidistis amantes,  
Et vocis fecistis iter; tutaque per illud  
Murmure blanditiae minimo transire solebant.  
Saepe, ubi constiterant, hinc Thisbe, Pyramus illinc,  
Inque vices fuerat captatus anhelitus oris,  
"Invide" dicebant "paries, quid amantibus obstas?  
20 Quantum erat, ut sineres toto nos corpore iungi, p. 161, I. 2

Aut hoc si nimium, vel ad oscula danda pateres !  
 Nec sumus ingrati ; tibi nos debere fatemur,  
 Quod datus est verbis ad amicas transitus aures." *p. 161, I. 3*  
 Talia diversa nequiquam sede locuti  
 Sub noctem dixere vale, partique dedere  
 Oscula quisque suae non pervenientia contra.

*By moonshine did these lovers think no scorn  
 To meet at Ninus' tomb, there, there to woo.*

Postera nocturnos Aurora removerat ignes,  
 Solque pruinosas radiis siccaverat herbas :

Ad solitum coiere locum ; tum murmure parvo

30 Multa prius questi, statuunt, ut nocte silenti *p. 161, II. 1 (2)*  
 Fallere custodes foribusque excedere temptent,  
 Quumque domo exierint, urbis quoque tecta relinquent :  
 Neve sit errandum lato spatiantibus arvo, *107 (d)*  
 Convenient ad busta Nini, lateantque sub umbra  
 Arboris : 'arbor ibi niveis uberrima pomis *19 b*  
 Ardua morus erat, gelido contermina fonti. *106 (1)*  
 Pacta placent, et lux, tarde discedere visa,  
 Praecipitatur aquis, et aquis nox surgit ab isdem.  
 Callida per tenebras versato cardine Thisbe  
 40 Egreditur fallitque suos, adopertaque vultum *100*  
 Pervenit ad tumulum, dictaque sub arbore sedit.  
 Audacem faciebat amor.

*This grisly beast, which Lion hight by name  
 The trusty Thisby, coming first by night,  
 Did scare away, or rather did affright ;  
 And as she fled her mantle she did fall  
 Which Lion vile with bloody mouth did stain.*

Venit ecce recenti

Caede leaena boum spumantes oblita rictus, *100*  
 Depositura sitim vicini fontis in unda.  
 Quam procul ad lunae radios Babylonia Thisbe  
 Videl, et obscurum trepido pede fugit in antrum,  
 Dumque fugit, tergo velamina lapsa reliquit. *153 (2)*  
 Ut lea saeva sitim multa compescuit unda,

Dum reddit in silvas, inventos forte sine ipsa  
 50 Ore cruentato tenues laniavit amictus.

112

*Anon comes Pyramus, sweet youth and tall,  
 And finds his trusty Thisby's mantle stain.*

Serius egressus vestigia vidit in alto  
 Pulvere certa ferae, totoque expalluit ore  
 Pyramus. Ut vero vestem quoque sanguine tintcam  
 Repperit, "Una duos" inquit "nox perdet amantes: 159 II. 2  
 E quibus illa fuit longa dignissima vita,  
 Nostra nocens anima est; ego te, miseranda, peremi,  
 In loca plena metus qui iussi nocte venires, *A. 161, II. 2 (2)*  
 Nec prior huc veni. Nostrum divellite corpus,  
 Et scelerata fero consumite viscera morsu,  
 60 O quicumque sub hac habitatis rupe, leones.  
 Sed timidi est optare necem" ...Velamina Thisbes  
 Tollit, et ad pactae secum fert arboris umbram.

*Whereat with blade, with bloody blameful blade,  
 He bravely broached his boiling bloody breast.*

Utque dedit notae lacrimas, dedit oscula, vesti,  
 "Accipe nunc" inquit "nostri quoque sanguinis 181  
 Quoque erat accinctus, demisit in ilia ferrum, [haustus!]  
 Nec mora, ferventi moriens e vulnere traxit.  
 Ut iacuit resupinus humo, crux emicat alte:  
 Non aliter, quam quum vitiato fistula plumbo  
 Scinditur, et tenui stridente foramine longas  
 70 Eiaculatur aquas, atque ictibus aëra rumpit.  
 Arborei fetus aspergine caedis in atram  
 Vertuntur faciem, madefactaque sanguine radix  
 Puniceo tingit pendentia mora colore.

*And Thisby tarrying in mulberry shade  
 His dagger drew and died.*

Ecce metu nondum posito, ne fallat amantem,  
 Illa reddit, iuvenemque oculis animoque requirit,  
 Quantaque vitarit narrare pericula gestit. 149  
 Utque locum, et visa cognoscit in arbore formam,  
 Sic facit incertam pomi color; haeret, an haec sit.  
 Dum dubitat, tremibunda videt pulsare cruentum 153.

80 Membra solum, retroque pedem tulit, oraque buxo 124 <sup>a</sup>  
 Pallidiora gerens exhorruit aequoris instar,  
 Quod tremit, exigua quum summum stringitur aura.  
 Sed postquam remorata suos cognovit amores, 162 II. <sup>a</sup>  
 Percutit indignos claro plangore lacertos,  
 Et laniata comas amplexaque corpus amatum  
 Vulnera supplevit lacrimis, fletumque crux 106 (1)  
 Miscuit, et gelidis in vultibus oscula figens  
 "Pyrame" clamavit "quis te mihi casus ademit?" 106 <sup>3</sup>  
 Pyrame, responde: tua te carissima Thisbe  
 90 Nominat! exaudi, vultusque attolle iacentes!"  
 Ad nomen Thisbes oculos iam morte gravatos  
 Pyramus erexit, visaque recondidit illa.  
 Quae postquam vestemque suam cognovit, et ense 128  
 Vedit ebur vacuum, "Tua te manus" inquit "amorque  
 Perdidit, infelix. Est et mihi fortis in unum 107 <sup>b</sup>  
 Hoc manus, est et amor: dabit hic in vulnera vires.  
 Persequar extinctum, letique miserrima dicar  
 Causa comesque tui; quique a me morte revelli  
 Heu sola poteras, poteris nec morte revelli. { p. 151,  
 note 2  
 100 Hoc tamen amborum verbis estote rogati, { p. 152, I.  
 O multum miseri, meus illiusque parentes,  
 Ut quos certus amor, quos hora novissima iunxit,  
 Componi tumulo non invideatis eodem. { p. 170, I.  
 At tu, quae ramis arbor miserabile corpus  
 Nunc tegis unius, mox es tectura duorum,  
 Signa tene caedis, pullosque et luctibus aptos 106 (1)  
 Semper habe fetus, gemini monumenta crux.<sup>3</sup> 133  
 Dixit, et aptato pectus mucrone sub imum  
 Incubuit ferro, quod adhuc a caede tepebat. 106 (a)  
 110 Vota tamen tetigere deos, tetigere parentes;  
 Nam color in pomo est, ubi permaturuit, ater:  
 Quodque rogis superest, una requiescit in urna.' 107 (b)

## II.

## BAUCIS AND PHILEMON.

(viii. 621—722.)

As old bards  
Tell in their idle songs of wandering gods,  
Pan or Apollo, veiled in human form.—WORDSWORTH.

## ARGUMENT.

BAUCIS and PHILEMON, an aged couple in Phrygia, entertain gods unawares, and in return for their hospitality are saved from the destruction which comes upon their neighbours. Having lived happily together, they are changed on the same day, Philemon into an oak, Baucis into a linden-tree.

*Jupiter and Mercury come down among the Phrygians in the likeness of men, but find every door barred against them.*

COLLIBUS in Phrygiis tiliae contermina querqus	106 :
Pandit adhuc ramos, modico circumdata muro—	112
Ipse locum vidi ; nam me Pelopeia Pittheus	
Misit in arva, suo quondam regnata parenti.	107 (d)
Haud procul hinc stagnum est, tellus habitabilis olim,	
Nunc celebres mergis fulicisque palustribus undae.	
Iuppiter hoc specie mortali, cumque parente	115
Venit Atlantiades positis caducifer alis.	125
Mille domos adiere, locum requiemque petentes :	
10 Mille domos clausere serae.	

*At last they find shelter in the hut of Philemon, who with his wife Baucis does all that he can to entertain them.*

Tamen una recepit,	
Parva quidem, stipulis et canna tecta palustri :	
Sed pia Baucis anus parilique aetate Philemon	115
Illa sunt annis iuncti iuvenilibus, illa	120
Consenuere casa, paupertatemque fatendo	141 4
Effecere levem nec iniqua mente ferendo.	
Nec refert, dominos illic, famulosne requiras :	149
Tota domus duo sunt, idem parentque iubentque.	
Ergo ubi caelicolae parvos tetigere penates	
Summissoque humiles intrarunt vertice postes,	

20 Membra senex posito iussit relevare sedili,  
Quo superiniecit textum rude sedula Baucis.  
Inde foco tepidum cinerem dimovit, et ignes  
Suscitat hesternos, foliisque et cortice sicco  
Nutrit, et ad flamas anima producit anili,  
Multifidasque faces ramaliaque arida tecto  
Detulit, et minuit, parvoque admovit aëno. 125  
119  
122 a  
106 :

*They set before them such fare as their hut affords;—bacon and vegetables, fruits and honey, with wine of recent growth;—poor in everything but goodwill.*

Quodque suus coniunx riguo collegerat horto,  
Truncat olus foliis. Furca levat ille bicorni  
Sordida terga suis nigro pendentia tigno : 119 b

30 Servatoque diu resecat de tergore partem  
Exiguam, sectamque domat ferventibus undis. 118

Interea medias fallunt sermonibus horas,  
Concutiuntque torum de molli fluminis ulva  
Impositum lecto, sponda pedibusque salignis. 108 a, 115

Vestibus hunc velant, quas non nisi tempore festo 120  
Sternere consuerant; sed et haec vilisque vetusque  
Vestis erat, lecto non indignanda saligno. 107 d

Accubuere dei. Mensam succincta tremensque  
Ponit anus; mensae sed erat pes tertius impar:

40 Testa parem fecit; quae postquam subdita clivum 99  
Sustulit, aequatam mentae tersere virentes.  
Ponitur hic bicolor sincerae baca Minervae,  
Conditaque in liquida corna autumnalia facce,  
Intibaque, et radix, et lactis massa coacti,  
Ovaque non acri leviter versata favilla:  
Omnia fictilibus. Post haec caelatus eodem 119  
Sistitur argento crater, fabricataque fago  
Pocula, qua cava sunt, flaventibus illita ceris.  
Parva mora est, epulasque foci misere calentes,

50 Nec longae rursus referuntur vina senectae,  
Dantque locum mensis paulum seducta secundis.  
Hic nux, hic mixta est rugosis carica palmis,  
Prunaque, et in patulis redolentia mala canistris,  
Et de purpureis collectae vitibus uvae. 106 :

Candidus in medio favus est. Super omnia vultus  
Accessere boni, nec iners pauperque voluntas.

*The scanty fare, however, grows no less; the bowl is no sooner emptied than it is full again. The gods declare themselves.*

Interea totiens haustum cratera repleri  
Sponte sua, per seque vident succrescere vina.  
Attoniti novitare pavent, manibusque supinis  
60 Concipiunt Baucisque preces timidusque Philemon,  
Et veniam dapibus nullisque paratibus orant. 107  
Unicus anser erat, minimae custodia villae,  
Quem dis hospitibus domini mactare parabant : 105  
Ille celer penna tardos aetate fatigat, 116, 111  
Eluditque diu, tandemque est visus ad ipsos  
Configuisse deos. Superi vetuere necari :  
'Di' que 'sumus, meritasque luet vicinia poenas  
Impia' dixerunt ; 'vobis immunibus huius 109  
Esse mali dabitur ; modo vestra relinquite tecta, 133  
70 Ac nostros comitate gradus, et in ardua montis  
Ite simul.'

*Led by the gods, the old couple withdraw to a neighbouring hill. Looking back they see a general ruin, and in the midst their lowly cottage rising into a splendid temple.*

Parent ambo, baculisque levati 112  
Nituntur longo vestigia ponere clivo.  
Tantum aberant summo, quantum semel ire sagitta 109 :  
Missa potest : flexere oculos, et mersa palude  
Cetera prospiciunt, tantum sua tecta manere.  
Dumque ea mirantur, dum deflent fata suorum, 158 (a)  
Illa vetus, dominis etiam casa parva duobus 107  
Vertitur in templum : furcas subiere columnae,  
Stramina flavescent, aurataque tecta videntur,  
80 Caelataeque fores, adopertaque marmore tellus.

*When told to name their reward for their hospitality, they ask that they may be guardians of the temple, and may die on the same day. Their prayer is granted; at one and the same instant they are transformed into trees, which stand there to this day 'to witness if I lie.'*

Talia tum placido Saturnius edidit ore : 118  
'Dicite, iuste senex, et femina coniuge iusto

Digna, quid optetis.' Cum Baucide pauca locutus, 149  
 Iudicium superis aperit commune Philemon : *¶. 170, I. 2, C(2)*

'Esse sacerdotes, delubraque vestra tueri  
 Possumus ; et quoniam concordes egimus annos,  
 Auferat hora duos eadem, nec coniugis umquam  
 Busta meae videam, neu sim tumulandus ab illa.' 144 a  
 Vota fides sequitur : templi tutela fuere,

90 Donec vita data est. Annis aevoque soluti 118

Ante gradus sacros quum starent forte, locique  
 Inciperent casus, frondere Philemona Baucis, *¶. 161, I. 2*  
 Baucida conspexit senior frondere Philemon.

Iamque super geminos crescente cacumine vultus  
 Mutua, dum licuit, reddebat dicta 'Vale' que { *¶. 163, IV.*  
 'O coniunx' dixere simul, simul abdita texit

Ora frutex. Ostendit adhuc Tyaneius illic  
 Incola de gemino vicinos corpore truncos.  
 Haec mihi non vani, neque erat cur fallere vellent, 150

100 Narravere senes. Evidem pendentia vidi

Serta super ramos, ponensque recentia dixi  
 'Cura pii dis sunt, et qui coluere, coluntur.'

## III.

## ATALANTA'S RACE.

Ambrosial fruit  
Of vegetable gold.—MILTON, PARADISE LOST, iv. 219.

## ARGUMENT.

ATALANTA, a maiden of surpassing beauty and very fleet of foot, wishful to preserve her maiden state, refuses to marry any suitor who shall not first vanquish her in a public race. At last comes Hippomenes, and instructed by Venus wins the prize.

(The story is beautifully told by Mr. Morris in the 'Earthly Paradise,' Vol. I.)

(The story is told by Venus to Adonis.)

Atalanta, warned against marriage, lays harsh conditions upon her suitors, who nevertheless throng round her.

'FORSITAN audieris aliquam certamine cursus  
Veloces superasse viros. Non fabula rumor  
Ille fuit; superabat enim, nec dicere posses, p. 152, II. D  
Laude pedum, formaene bono praestantior esset. 149  
Scitanti deus huic de coniuge "Coniuge" dixit 119 (a)  
"Nil opus est, Atalanta, tibi, fuge coniugis usum:  
Nec tamen effugies, teque ipsa viva carebis." 119 (b)  
Territa sorte dei per opacas innuba silvas  
Vivit, et instantem turbam violenta procorum  
10 Condicione fugat, nec "sum potiunda, nisi" inquit 113, 144 (c)  
"Victa prius cursu; pedibus contendite mecum; 116  
Praemia veloci coniunx thalamique dabuntur,  
Mors premium tardis: ea lex certaminis esto." 107  
Illa quidem immitis, sed tanta potentia formae est,  
Venit ad hanc legem temeraria turba procorum.

Hippomenes witnesses one of these contests, and is smitten with love.  
Atalanta is, as usual, victorious.

Sederat Hippomenes cursus spectator iniqui,  
Et "Petitur cuiquam per tanta pericula coniunx?" 107 (d)

Dixerat, ac nimios iuvenum damnarat amores.  
 Ut faciem et posito corpus velamine vidit,  
 20 Obstupuit, tollensque manus "Ignoscite," dixit  
 "Quos modo culpavi; nondum mihi praemia nota,  
 Quae peteretis, erant." Laudando concipit ignes, 150  
 Et, ne quis iuvenum currat velocius, optat,  
 Invidiaque timet. "Sed cur certaminis huius  
 Intemptata mihi fortuna relinquitur?" inquit, 107 (a)  
 "Audentes deus ipse iuvat." Dum talia secum  
 Exigit Hippomenes, passu volat alite virgo. 153 (a) 113  
 Quae quamquam Scythica non secius ire sagitta 124 (1)  
 Aonio visa est iuveni, tamen ille decorem  
 30 Miratur magis; et cursus facit ille decorem.  
 Dum nota haec hospes, decursa novissima meta est, 153 (a)  
 Et tegitur festa victrix Atalanta corona.  
 Dant gemitum victi, penduntque ex foedere poenas.

*Undaunted by the defeat of others, he challenges the maiden. She, struck by his noble bearing, feels for him a pity which is 'akin to love,' and vainly tries to dissuade him from the trial.*

Non tamen eventu iuvenis deterritus horum  
 Constitit in medio, vultuque in virgine fixo 125  
 "Quid facilem titulum superando quaeris inertes?" 141 (4)  
 Mecum confer!" ait. "Seu me fortuna potentem  
 Fecerit, a tanto non indignabere vinci.  
 Namque mihi genitor Megareus Onchestius: illi 107  
 40 Est Neptunus avus, pronepos ego regis aquarum;  
 Nec virtus citra genus est. Seu vincar, habebis  
 Hippomene victo magnum et memorabile nomen." *¶ 121, 4 (3)*  
 Talia dicentem molli Schoeneia vultu 115  
 Aspicit, et dubitat, superari an vincere malit. *¶ 142, B*  
 Atque ita, "Quis deus hunc formosis" inquit 'iniquus  
 Perdere vult, caraque iubet discrimine vitae  
 Coniugium petere hoc? non sum, me iudice, tanti. { 125 (a)  
 Nec forma tangor, poteram tamen hac quoque tangi,  
 Sed quod adhuc puer est: non me movet ipse, sed aetas.  
 50 Quid, quod inest virtus, et mens interrita leti? 138 *¶ 139, E*  
 Quid, quod ab aequorea numeratur origine quartus?  
 Quid, quod amat, tantique putat connubia nostra, 128 (a)  
 Ut pereat, si me fors illi dura negarit?

Dum licet, hospes, abi, thalamosque relinquere cruentos.  
 Coniugium crudele meum est. Tibi nubere nulla <sup>107</sup>  
 Nollet et optari potes a sapiente puella.  
 Cur tamen est mihi cura tui, tot iam ante peremptis? <sup>123</sup>  
 Viderit! intereat, quoniam tot caede procorum <sup>p. 153, H</sup>  
 Admonitus non est, agiturque in taedia vitae...  
 60 Occidet hic igitur, voluit quia vivere mecum?  
 Indignamque necem pretium patietur amoris?  
 Non erit invidiae victoria nostra ferenda. <sup>128</sup>  
 Sed non culpa mea est. Utinam desistere velles!  
 Aut, quoniam es demens, utinam velocior essem!...  
 At quam virgineus puerili vultus in ore est!  
 A! miser Hippomene, nollem tibi visa fuisse.  
 Vivere dignus eras. Quod si felicior essem, <sup>p. 170, I. 2 a</sup>  
 Nec mihi coniugium fata importuna negarent,  
 Unus eras, cum quo sociare cubilia vellem.'

*He calls on Venus for help. She gives him three golden apples, with instructions how to use them.*

70 Dixerat; utque rudis, primoque Cupidine tacta,  
 Quid facit, ignorans, amat, et non sentit amorem.  
 Iam solitos procunt cursus populusque paterque,  
 Quum me sollicita proles Neptunia voce  
 Invocat Hippomenes, "Cytherea" que, "comprecor ausis  
 Adsit" ait "nostris et quos dedit, adiuvet ignes." <sup>p. 153, G</sup>  
 Detulit aura preces ad me non invida blandas:  
 Motaque sum, fateor. Nec opis mora longa dabatur. <sup>123</sup>  
 Est ager, indigenae Tamaseum nomine dicunt,  
 Telluris Cypriae pars optima, quam mihi prisci  
 80 Sacravere senes, templisque accedere dotem <sup>{p. 170, I.  
2 c (2)}</sup>  
 Hanc iussere meis. Medio nitet arbor in arvo,  
 Fulva comam, fulvo ramis crepitantibus auro. <sup>100</sup>  
 Hinc tria forte mea veniens decerpta ferebam  
 Aurea poma manu; nullique videnda, nisi ipsi, <sup>107 (2)</sup>  
 Hippomenen adii, docuique, quis usus in illis. <sup>p. 121, 4. 3</sup>

*The race begins. From the first Atalanta does not put forth her wonted speed.*

Signa tubae dederant, quum carcere pronus uterque <sup>123</sup>  
 Emicat, et summam celeri pede libat arenam. <sup>p. 139, C. 6</sup>

Posse putas illos sicco freta radere passu,  
Et segetis canae stantes percurrere aristas.

90 Adiciunt animos iuveni claimorque favorque, [tempus,  
Verbaque dicentum "Nunc, nunc incumbere <sup>22 note</sup>  
Hippomene, propera ! nunc viribus utere totis. 119 a  
Pelle moram, vinces." Dubium, Megareius heros  
Gaudeat, an virgo magis his Schoeneia dictis. 149  
O quotiens, quum iam posset transire, morata est,  
Spectatosque diu vultus invita reliquit !  
Aridus e lasso veniebat anhelitus ore :  
Metaque erat longe.

*One after the other, Hippomenes throws down the apples, well out of the course. Atalanta stoops to pick them up, and so not unwillingly is beaten.*

Tum denique de tribus unum  
Fetibus arboreis proles Neptunia misit.

100 Obstupuit virgo, nitidique cupidine pomi 111  
Declinat cursus, aurumque volubile tollit.  
Praeterit Hippomenes ; resonant spectacula plausu.  
Illa moram celeri cessataque tempora cursu  
Corrigit, atque iterum iuvenem post terga relinquit.  
Et rursus pomi iactu remorata secundi,  
Consequitur transitque virum. Pars ultima cursus 130  
Restabat. "Nunc" inquit "ades, dea muneris auctor !" 127  
Inque latus campi, quo tardius illa rediret, 150  
Iecit ab obliquo nitidum iuvenaliter aurum.  
110 An peteret, virgo visa est dubitare ; coëgi  
Tollere, et adieci sublato pondera malo, 104  
Impediique oneris pariter gravitate moraque.  
Neve meus sermo cursu sit tardior ipso,  
Praeterita est virgo : duxit sua praemia victor'

## IV.

## WHY APOLLO LOVES THE BAY.

As Daphne was  
Rootbound, that fled Apollo.—MILTON, COMUS, 662.

## ARGUMENT.

DAPHNE, *the daughter of the river-god Peneus, rejects the love of Apollo, and, being pursued by him, is changed into a bay-tree.*

*Apollo, fresh from the conquest of the Python, mocks at the weapons of Cupid.*

PRIMUS amor Phoebi Daphne Peneia, quem non { 127 (a),  
Fors ignara dedit, sed saeva Cupidinis ira.  
vi. A 1  
Delius hunc nuper, victo serpente superbus,  
Viderat adducto flectentem cornua nervo :  
‘ Quid’ que ‘ tibi, lascive puer, ‘ cum fortibus armis ? ’ 107  
Dixerat ; ‘ ista decent humeros gestamina nostros,  
Qui dare certa ferae, dare vulnera possumus hosti,  
Qui modo pestifero tot iugera ventre prementem  
Stravimus innumeris tumidum Pythona sagittis. 118  
10 Tu face nescio quos esto contentus amores  
Indagare tua, nec laudes assere nostras.’

*Cupid in revenge wounds him with an arrow, which inspires love, and Daphne with one which inspires dislike.*

Filius huic Veneris ‘ Figat tuus omnia, Phoebe,  
Te meus arcus’ ait ; ‘ quantoque animalia cedunt 137, E  
Cuncta deo, tanto minor est tua gloria nostra.’  
Dixit, et eliso percussis aëre pennis 125. 112  
Impiger umbrosa Parnasi constitut arce,  
Eque sagittifera prompsit duo tela pharetra  
Diversorum operum ; fugat hoc, facit illud amorem. 128  
Quod facit, auratum est et cuspide fulget acuta :  
20 Quod fugat, obtusum est et habet sub arundine plumbum.  
Hoc deus in nymphæ Peneide fixit, at illo 124, I. D 3  
Laesit Apollineas traiecta per ossa medullas.  
Protinus alter amat ; fugit altera nomen amantis,

Silvarum tenebris captivarumque ferarum  
Exuviis gaudens innuptaeque aemula Phoebes. 132

*Daphne is a devotee of the maiden goddess Diana. She has refused all suitors, and is bent on remaining unwedded: but her very coldness only increases Apollo's love.*

Vitta coercebatur positos sine lege capillos;  
Multi illam petiere: illa aversata petentes  
Impatiens expersque viri nemorum avia lustrat, { 132  
Nec quid Hymen, quid Amor, quid sint connubia, { C 139.

30 Saepe pater dixit 'Generum mihi, filia, debes.' [curat. 107  
Saepe pater dixit 'Debes mihi, nata, nepotes.'

Illa, velut crimen, taedas exosa iugales  
Pulchra verecundo suffunditur ora rubore, 100

Inque patris blandis haerens cervice lacertis,  
'Da mihi perpetua, genitor carissime,' dixit  
'Virginitate frui; dedit hoc pater ante Dianaee.' 119 a

Ille quidem obsequitur, sed te decor iste quod optas  
Esse vetat, votoque tuo tua forma repugnat. 108 3

Phoebus amat, visaeque cupit connubia Daphnes,

40 Quodque cupit, sperat, suaque illum oracula fallunt. 145 (a)  
Utque leves stipulae demptis adolentur aristis,

Ut facibus sepes ardent, quas forte viator  
Vel nimis admovit, vel iam sub luce reliquit,  
Sic deus in flamas abiit, sic pectore toto  
Uritur et sterilem sperando nutrit amorem. 141 4

Spectat inornatos collo pendere capillos,  
Et 'Quid, si comantur?' ait. Videt igne micantes { A. 152.  
Sideribus similes oculos; videt oscula, quae non 106 1  
Est vidisse satis cupido.

*She flees from him. He follows, pleading. It is no harsh lover from whom she flees: his love will not disgrace her.*

Fugit ocior aura 124

50 Illa levi, neque ad haec revocantis verba resistit:  
'Nympha, precor, Penei, mane! non insecuror hostis:  
Nympha, mane! sic agna lupum, sic cerva leonem,  
Sic aquilam penna fugiunt trepidante columbae, [quendi.  
Hostes quaeque suos: amor est mihi causa se- { B. 141.  
Me miserum! ne prona cadas, indignave laedi 138

Crura notent sentes, et sim tibi causa doloris.  
 Aspera qua properas, loca sunt ; moderatus, oro,  
 Curre, fugamque inhibe ; moderatus insequar ipse.  
 Cui placeas, inquire tamen : non incola montis, 148

6o Non ego sum pastor, non hic armenta gregesque  
 Horridus observo. Nescis, temeraria, nescis,  
 Quem fugias, ideoque fugis. Mihi Delphica tellus  
 Et Claros et Tenedos Patareaque regia servit.  
 Iuppiter est genitor. Per me quod eritque, fuitque,  
 Estque, patet ; per me concordant carmina nervis. 106 :  
 Certa quidem nostra est, nostra tamen una sagitta 124  
 Certior, in vacuo quae vulnera pectore fecit.  
 Inventum medicina meum est, opiferque per orbem  
 Dicor, et herbarum subiecta potentia nobis ;  
 7o Ei mihi, quod nullis amor est sanabilis herbis, 107 <sup>a</sup>  
 Nec prosunt domino quae prosunt omnibus, artes !'

*Love adds speed to his pursuit; already she seems within his grasp.  
 She appeals to her father for help, and is transformed.*

Plura locuturum timido Peneia cursu  
 Fugit, cumque ipso verba imperfecta reliquit.  
 Tum quoque visa decens ; retro dabat aura capillos,  
 Obviaque adversas vibrabant flamina vestes,  
 Auctaque forma fuga est. Sed enim non sustinet ultra  
 Perdere blanditias iuvenis deus, utque movebat 140 :  
 Ipse amor, admisso sequitur vestigia passu.  
 Ut canis in vacuo leporem quum Gallicus arvo

8o Vedit, et hic praedam pedibus petit, ille salutem : 112  
 Alter inhaesuro similis iam iamque tenere  
 Sperat, et extento stringit vestigia rostro :  
 Alter in ambiguo est, an sit comprehensus, et ipsis 149  
 Morsibus eripitur tangentiaque ora relinquunt :  
 Sic deus et virgo : est hic spe celer, illa timore : 111  
 Qui tamen insequitur, pennis adiutus Amoris  
 Ocius est, requiemque negat, tergoque fugacis 106 <sup>(a)</sup>  
 Imminet, et crinem sparsum cervicibus afflat.  
 Viribus absumptis expalluit illa, citaeque

9o Victa labore fugae, spectans Peneidas undas,  
 'Fer, pater,' inquit 'opem, si flumina numen habetis !

Qua nimium placui, mutando perde figuram !' 142  
 Vix prece finita, torpor gravis occupat artus ;  
 Mollia cinguntur tenui praecordia libro,  
 In frondem crines, in ramos bracchia crescunt :  
 Pes, modo tam velox, pigris radicibus haeret,  
 Ora cacumen obit : remanet nitor unus in illa.

*The god transfers to the tree the love which he had felt for the maiden.*

Hanc quoque Phoebus amat, positaque in stipite dextra  
 Sentit adhuc trepidare novo sub cortice pectus, 140<sub>3</sub>

100 Complexusque suis ramos, ut membra, lacertis  
 Oscula dat ligno ; refugit tamen oscula lignum.  
 Cui deus 'At coniunx quoniam mea non potes esse, { 152  
 Arbor eris certe' dixit 'mea : semper habebunt  
 Te coma, te citharae, te nostrae, laure, pharetrae.  
 Tu ducibus Latiis aderis, cum laeta Triumphum 107<sup>(b)</sup>  
 Vox canet et visent longas Capitolia pompas.  
 Postibus Augustis eadem fidissima custos 107  
 Ante fores stabis, mediisque tuebere quercum.  
 Utque meum intonsis caput est iuvenile capillis, 115  
 110 Tu quoque perpetuos semper gere frondis honores.'  
 Finierat Paean. Factis modo laurea ramis  
 Adnuit, utque caput visa est agitasse cacumen.

## THE DRAGON'S TEETH.

(III. 14—130.)

Then he saw the mounds  
 Bursten asunder, and the muttered sounds  
 Changed into loud strange shouts and warlike clang,  
 As with freed feet at last the earthborn sprang  
 On to the tumbling earth, and the sunlight  
 Shone on bright arms clean ready for the fight.—MORRIS.

## ARGUMENT.

CADMUS, son of Agenor, has been sent by his father in search of his sister Europa, who had been carried off by Jupiter, and is forbidden to return home without her. Unsuccessful in his search he consults the oracle at Delphi as to his future dwelling-place. Phoebus tells him that he will meet a heifer in the fields that has never known the yoke: this he is to follow and found a city where she first lies down. Scarcely has he reached the plain when he finds the cow, and follows her to the valley of the Cephissus, where she lies down.

Vix bene Castalio Cadmus descenderat antro,  
 Incustoditam lente videt ire iuvencam  
 Nullum servitii signum cervice gerentem.  
 Subsequitur, pressoque legit vestigia gressu,  
 Auctoremque viae Phoebum taciturnus adorat. 127  
 Iam vada Cephisi, Panopesque evaserat arva :  
 Bos stetit et tollens speciosam cornibus altis 118  
 Ad caelum frontem mugitibus impulit auras,  
 Atque ita, respiciens comites sua terga sequentes, 142  
 10 Procubuit teneraque latus summisit in herba.  
 Cadmus agit grates, peregrinaeque oscula terrae 106.  
 Figit, et ignotos montes agrosque salutat.

*He wishes to offer sacrifice in thanksgiving to Jove, and sends his followers to get water from some neighbouring spring. They find a spring guarded by a dragon of enormous size, which attacks and destroys them all.*

Sacra Iovi facturus erat ; iubet ire ministros  
 Et petere e vivis libandas fontibus undas.  
 Silva vetus stabat nulla violata securi, 112  
 Et specus in medio, virgis ac vimine densus, 119.  
 C

Efficiens humilem lapidum compagibus arcum,  
Uberibus fecundus aquis, ubi conditus antro      119 *b*  
Martius anguis erat, cristis praesignis et auro.

20 Igne micant oculi ; corpus tumet omne veneno :  
Tresque vibrant linguae ; triplici stant ordine dentes.  
Quem postquam Tyria lucum de gente profecti  
Infausto tetigere gradu, demissaque in undas  
Urna dedit sonitum, longo caput extulit antro      122  
Caeruleus serpens, horrendaque sibila misit.  
Effluxere urnae manibus, sanguisque relinquit  
Corpus, et attonitos subitus tremor occupat artus.  
Ille volubilibus squamosos nexibus orbes  
Torquet, et immensos saltu sinuatur in arcus,      113

30 Ac media plus parte leves erectus in auras  
Despicit omne nemus, tantoque est corpore, quanto 115  
Si totum spectes, geminas qui separat Arctos. *p. 152, II. A*  
Nec mora, Phoenicas, sive illi tela parabant,  
Sive fugam, sive ipse timor prohibebat utrumque,  
Occupat ; hos morsu, longis amplexibus illos,  
Hos necat afflati funesta tabe veneni.

*When evening comes on, and his comrades do not return, Cadmus goes on their track. He comes upon their remains, and joins combat with the dragon. After a long struggle he is victorious.*

Fecerat exiguas iam sol altissimus umbras :      99  
Quae mora sit sociis, miratur Agenore natus,      149, 123  
Vestigatque viros. Tegumen direpta leonis

40 Pellis erat, telum splendenti lancea ferro      115  
Et iaculum, teloque animus praestantior omni.      124  
Ut nemus intravit, letataque corpora vidit,      152, II. 2  
Victoremque supra spatiosi corporis hostem      128  
Tristia sanguinea lambentem vulnera lingua,      118  
'Aut ulti' vestrae, fidissima corpora, mortis,      132  
Aut comes' inquit 'ero.' Dixit, dextraque molarem  
Sustulit et magnum magno conamine misit :  
Illius impulsu cum turribus ardua celsis  
Moenia mota forent ; serpens sine vulnere mansit,

50 Loricaeque modo squamis defensus et atrae  
Duritia pellis validos cute reppulit ictus.  
At non duritia iaculum quoque vicit eadem,

Quod medio lentae spinae curvamine fixum  
Constitit, et totum descendit in ilia ferrum.  
Ille, dolore ferox, caput in sua terga retorsit,  
Vulneraque asperxit, fixumque hastile momordit.  
Idque ubi vi multa partem labefecit in omnem,  
Vix tergo eripuit ; ferrum tamen ossibus haesit.  
Tum vero postquam solitas accessit ad iras  
60 Causa recens, plenis tumuerunt guttura venis,  
Spumaque pestiferos circumfluit albida rictus,  
Terraque rasa sonat squamis, quique halitus exit  
Ore niger Stygio, vitiatas inficit auras.  
Ipse modo immensum spiris facientibus orbem  
Cingitur, interdum longa trabe rectior exstat,  
Impete nunc vasto ceu concitus imbribus amnis  
Fertur, et obstantes proturbat pectore silvas.  
Cedit Agenorides paulum, spolioque leonis  
Sustinet incursus, instantiaque ora retardat  
70 Cuspidem praetenta. Furiit ille, et inania duro  
Vulnera dat ferro, figitque in acumine dentes.  
Iamque venenifero sanguis manare palato  
Cooperat et virides aspergine tinixerat herbas :  
Sed leve vulnus erat, quia se retrahebat ab ictu  
Laesaque colla dabat retro, plagamque sedere  
Cedendo arcebat, nec longius ire sinebat :  
Donec Agenorides coniectum in gutture ferrum  
Usque sequens pressit, dum retro quercus eunti.  
Obstitit, et fixa est pariter cum robore cervix.  
80 Pondere serpentis curvata est arbor, et imae  
Parte flagellari gemuit sua robora caudae.

111

115

A. 133. D  
123A. 134. III.  
123

113

123

141 4

A. 163. IV. 2

140 3

*While he is examining his fallen enemy he hears a mysterious voice of warning. Pallas appears to him and tells him to sow the teeth of the dragon. They produce a crop of men.*

Dum spatiū victi considerat hostis, [tum, 153 (2)  
Vox subito audita est, neque erat cognoscere promp- 140 1  
Unde, sed audita est, 'Quid, Agenore nate, peremp- 123  
Serpentem spectas ? et tu spectabere serpens.' [tum  
Ille diu pavidus pariter cum mente colore  
Perdiderat, gelidoque comae terrore rigeabant. 111

Ecce viri faatrix, superas delapsa per auras, 182  
 Pallas adest, motaeque iubet supponere terrae 106(a)  
 90 Vipereo dentes, populi incrementa futuri. 90  
 Paret et ut presso sulcum patefecit aratro,  
 Spargit humi iussos, mortalia semina, dentes.  
 Inde, fide maius, glebae coepere moveri,  
 Primaque de sulcis acies apparuit hastae,  
 Tegmina mox capitum picto nutantia cono, 113  
 Mox humeri pectusque onerataque bracchia telis 113  
 Exsistunt, crescitque seges clipeata virorum.  
 Sic ubi tolluntur festis aulaea theatris,  
 Surgere signa solent, primumque ostendere vultus,  
 100 Cetera paulatim, placidoque educta tenore  
 Tota patent, imoque pedes in margine ponunt.

*In alarm he seizes his arms, but the men attack each other till at last there are only five left, who join him and with him found the city of Thebes.*

Territus hoste novo Cadmus capere arma parabat :  
 'Ne cape' de populo, quem terra creaverat, unus  
 Exclamat 'nec te civilibus insere bellis.' 106(a)  
 Atque ita terrigenis rigido de fratribus unum  
 Cominus ense ferit; iaculo cadit eminus ipse.  
 Hunc quoque qui leto dederat, non longius illo 124  
 Vivit et exspirat, modo quas acceperat, auras.  
 Exemplaque pari furit omnis turba, suoque  
 110 Marte cadunt subiti per mutua vulnera fratres.  
 Iamque brevis vitae spatium sortita iuventus  
 Sanguineo tepidam plangebat pectore matrem,  
 Quinque superstibus, quorum fuit unus Echion. 125  
 Is sua iecit humo monitu Tritonidis arma,  
 Frateraque fidem pacis petiitque deditque.  
 Hos operis comites habuit Sidonius hospes, 99  
 Quum posuit iussam Phoebeis sortibus urbem.

## VI.

## ANDROMEDA'S RELEASE.

(IV. 663—752.)

He travels far from other skies,  
 His mantle glitters on the rocks—  
 A fairy Prince, with joyful eyes,  
 And lighter-footed than the fox.—TENNYSON.

## ARGUMENT.

PERSEUS returning from Libya with Medusa's head discovers Andromeda chained to a rock, exposed to a sea-monster. He slays the monster and rescues the maiden.

(This story is prettily told by Mr. Morris in 'The Earthly Paradise,' as part of the 'Doom of Acrisius,' and by Mr. Kingsley in his poem 'Andromeda.') 

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Cassiopeia, wife of Cepheus, boasted of her beauty that it surpassed that of the Nereids. Neptune, to punish her boasting, sent up a monster from the sea, who ravaged the land. The king applied to the oracle of the Libyan Ammon, and it was told him that the land should be delivered if he gave up his daughter as a prey to the monster. Perseus finds her thus exposed.

CLAUSERAT Hippotades aeterno carcere ventos,	
Admonitorque operum caelo clarissimus alto	132
Lucifer ortus erat. Pennis ligat ille resumptis	
Parte ab utraque pedes, teloque accingitur unco,	
Et liquidum motis talaribus aëra findit.	
Gentibus innumeris circumque infraque relictis	125
Aethiopum populos, Cepheaque conspicit arva.	
Illic immeritam maternae pendere linguae	
Andromedam poenas immitis iusserat Ammon.	
10 Quam simul ad duras religatam bracchia cautes	A. 134, II.
Vidit Abantiades,...nisi quod levis aura capillos	
Moverat, et tepido manabant lumina fletu,	119
Marmoreum ratus esset opus...trahit inscius ignes	{ A. 152. II. C.
Et stupet et visae correptus imagine formae	
Paene suas quatere est oblitus in aëre pennas.	
Ut stetit, 'O' dixit 'non istis digna catenis,	119(a)
Sed quibus inter se cupidi iunguntur amantes,	112
Pande requirenti nomen terraeque tuumque,	1 6 2
Et cur vincla geras.'	

*While she is telling him her story the monster appears, amid the cries and weeping of the parents and the watching crowd upon the shore. Perseus bargains that, if he deliver her from her fate, she shall be his wife.*

Primo silet illa, nec audet

20 Appellare virum virgo, manibusque modestos  
Celasset vultus, si non religata fuisset.  
Lumina, quod potuit, lacrimis implevit obortis. *A. 135* II.  
Saepius instanti, sua ne delicta fateri  
Nolle videretur, nomen terraeque suumque,  
Quantaque maternae fuerit fiducia formae, *149*  
Indicat. Et nondum memoratis omnibus unda  
Insonuit, veniensque immenso belua ponto *123*  
Imminet et latum sub pectore possidet aequor.  
Conclamat virgo; genitor lugubris et una  
30 Mater adest, ambo miseri, sed iustius illa.  
Nec secum auxilium, sed dignos tempore fletus *119 a*  
Plangoremque ferunt, vinctoque in corpore adhaerent:  
Quum sic hospes ait: 'Lacrimarum longa manere *132*  
Tempora vos poterunt: ad opem brevis hora ferendam est.  
Hanc ego si peterem Perseus Iove natus et illa, *A. 164, 1(3)*  
Quam clausam implevit secundo Iuppiter auro,  
Gorgonis anguicomae Perseus superator, et alis  
Aetherias ausus iactatis ire per auras,  
Praeferrerr cunctis certe gener. Addere tantis  
40 Dotibus et meritum, faveant modo numina, templo. *152*, I.(4)  
Ut mea sit servata mea virtute, paciscor.' *A. 161, IV. A* II.  
Accipiunt legem...quis enim dubitaret?...et orant,  
Promittuntque super regnum dotale parentes.

*Perseus then darts down upon the monster and strikes him again and again, and at last dispatches him outright.*

Ecce velut navis praefixo concita rostro  
Sulcat aquas, iuvenum sudantibus acta lacertis,  
Sic fera dimotis impulsu pectoris undis  
Tantum aberat scopulis, quantum Balearica torto  
Funda potest plumbo medii transmittere caeli: *A. 139, D*  
Cum subito iuvenis pedibus tellure repulsa

50 Arduus in nubes abiit. Ut in aequore summo *152*, II. 2  
Umbra viri visa est, visam fera saevit in umbram.  
Utque Iovis praepes, vacuo cum vidit in arvo  
Praebentem Phoebo liventia terga draconem,

Occupat aversum, neu saeva retorqueat ora,  
 Squamigeris avidos figit cervicibus unguis :  
 Sic celer immissio praeceps per inane volatu  
 Terga ferae pressit, dextroque frementis in armo  
 Inachides ferrum curvo tenus abdidit hamo. A. 142, C

Vulnere laesa gravi modo se sublimis in auras  
 60 Attollit, modo subdit aquis, modo more ferocis 108 (a)  
 Versat apri, quem turba canum circumsona terret.  
 Ille avidos morsus velocibus effugit alis : [conchis,  
 Quaque patent, nunc terga cavis super obsita 112  
 Nunc laterum costas, nunc qua tenuissima cauda  
 Desinit in piscem, falcato verberat ense.  
 Belua puniceo mixtos cum sanguine fluctus  
 Ore vomit : maduere graves aspergine pennae. 123  
 Nec bibulis ultra Perseus talaribus ausus 106 3  
 Credere conspexit scopulum, qui vertice summo 118

70 Stantibus exstat aquis, operitur ab aequore moto. 122  
 Nixus eo rupisque tenens iuga prima sinistra  
 Ter quater exegit repetita per ilia ferrum.

*Perseus returns and claims his bride. The Gorgon's head is laid on the grass, and the grass and shrubs which it touches are turned to stone, which the Nymphs take and cast into the sea—hence coral.*

Litora cum plauso clamor superasque deorum  
 Implevere domos. Gaudent, generumque salutant,  
 Auxiliumque domus servatoremque fatentur  
 Cassiope Cepheusque pater. Resoluta catenis 128  
 Incedit virgo, pretiumque et causa laboris.  
 Ipse manus hausta vinctrices abluit unda :  
 Anguiferumque caput dura ne laedat arena, A. 163, B. II.

80 Mollit humum foliis, natasque sub aequore virgas  
 Sternit, et imponit Phorcynidos ora Medusae.  
 Virga recens bibulaque etiamnum viva medulla 115  
 Vim rapuit monstri, tactuque induruit huius,111  
 Percepitque novum ramis et fronde rigorem.  
 At pelagi nymphae factum mirabile temptant  
 Pluribus in virgis, et idem contingere gaudent, { A. 170, I.  
 Seminaque ex illis iterant iactata per undas.  
 Nunc quoque curaliis eadem natura remansit,  
 Duritiam tacto capiant ut ab aere, quodque { A. 161, A.  
 90 Vimen in aequore erat, fiat super aequora saxum.

## VII.

## THE SPIDER'S WEB.

(VI. 5—145, with omissions.)

Their cloth ne'er Turks nor Tartars varied more  
Nor such adorned the web Arachne wove.—DANTE.

## ARGUMENT.

ARACHNE, daughter of Idmon, a dyer of Colophon, challenges Pallas to a trial of skill in embroidery. Pallas, enraged to find that even she must allow herself equalled if not beaten, tears her rival's work to pieces and turns her into a spider.

*The fame of Arachne's work is spread over all Lydia; the nymphs themselves come to see her at her loom. 'Pallas' self must have taught her,' they say; but she scorns the insinuation and offers to try her skill against the goddess.*

INDE	animum Pallas fatis intendit Arachnes,	106 (a)
Quam	sibi lanifcae non cedere laudibus artis	116
Audierat.	Non illa loco nec origine gentis	
Clara,	sed arte fuit. Pater huic Colophonius Idmon	107
Phocaico	bibulas tingebat murice lanas :	
Occiderat	mater, sed et haec de plebe suoque	
Aequa	viro fuerat. Lydas tamen illa per urbes	
Quaesierat	studio nomen memorabile, quamvis <i>¶. 163, VI. 3</i>	
Orta	domo parva parvis habitabat Hypaepis.	123, 121 B
10 Huius	ut aspicerent opus admirabile, saepe <i>¶. 163, II.</i>	
Deseruere	sui nymphae vineta Timoli,	145
Deseruere	suas nymphae Pactolides undas.	
Nec	factas solum vestes spectare iuvabat :	<i>¶. 169, 1 a</i>
Tum quoque,	quum fierent ; tantus decor affuit arti : <i>107 b</i>	
Sive	rudem primos lanam glomerabat in orbes,	
Seu	digitis subigebat opus, repetitaque longo	
Vellera	mollibat nebulas aequantia tractu	
Sive	levi teretem versabat pollice fusum,	
Seu	pingebat acu : scires a Pallade doctam.	112, 122 b
20 Quod	tamen ipsa negat, tantaque offensa magistra <i>111</i>	
'Certet'	ait 'mecum; nihil est, quod victa recusem,' <i>150</i>	

*Pallas, in the shape of an old woman, comes to her and counsels her not to boast herself against the goddess. Arachne replies insolently, 'Don't tell me! If she is best, why does she avoid the contest? Why does she not come herself?'*

Pallas anum simulat, falsosque in tempora canos  
 Addit, et infirmos baculo quoque sustinet artus.  
 Tum sic orsa loqui : 'Non omnia grandior aetas,  
 Quae fugiamus, habet ; seris venit usus ab annis ; 150  
 Consilium ne sperne meum. Tibi fama petatur  
 Inter mortales facienda maxima lanae :  
 Cede deae, veniamque tuis, temeraria, dictis 108(4)  
 Supplice voce roga ; veniam dabit illa roganti.'  
 30 Aspicit hanc torvis, inceptaque fila relinquit :  
 Vixque manum retinens, confessaque vultibus iram  
 Talibus obscuram resecuta est Pallada dictis :  
 'Mentis inops longaque venis confecta senecta :  
 Et nimium vixisse diu nocet. Audiat istas, 140 :  
 Siqua tibi nurus est, siqua est tibi filia, voces.  
 Consilii satis est in me mihi ; neve monendo 107, 141 4  
 Profecisse putas, eadem est sententia nobis. p. 163, II.  
 Cur non ipsa venit? cur haec certamina vitat?'

*'She is here,' is the reply, and Pallas throws off her disguise. They proceed to the trial; the loom is set up.*

Tum dea 'Venit!' ait, formamque removit anilem,  
 40 Palladaque exhibuit. Venerantur numina nymphae  
 Mygdonidesque nurus. Sola est non territa virgo.  
 Sed tamen erubuit, subitusque invita notavit  
 Ora rubor, rursusque evanuit ; ut solet aér  
 Purpureus fieri, cum primum Aurora movetur,  
 Et breve post tempus candescere solis ab ortu.  
 Perstat in incepto, stolidaeque cupidine palmae  
 In sua fata ruit ; neque enim Iove nata recusat, 123  
 Nec monet ulterius, nec iam certamina differt.  
 Haud mora, consistunt diversis partibus ambae,  
 50 Et gracili geminas intendunt stamine telas.  
 Tela iugo vincita est, stamen secernit arundo,  
 Inseritur medium radiis subtemen acutis, 112  
 Quod digitii expeditunt, atque inter stamina ductum  
 Percusso feriunt insecti pectine dentes.

Utraque festinant cinctaeque ad pectora vestes { A. 134.  
 Bracchia docta movent, studio fallente labore. III. B. 4

Illic et Tyrium quae purpura sensit aënum  
 Textur, et tenues parvi discriminis umbrae : 128

Qualis ab imbre solet percussis solibus arcus  
 60 Inficere ingenti longum curvamine caelum :  
 In quo diversi niteant quum mille colores,  
 Transitus ipse tamen spectantia lumina fallit :  
 Usque adeo quod tangit idem est; tamen ultima distant.  
 Illic et lentum filis immittitur aurum. 106 a  
 Et vetus in tela deducitur argumentum.

*The work of Pallas represents the trial between herself and Neptune for the naming of Athens.*

Cecropia Pallas scopulum Mavortis in arce  
 Pingit, et antiquam de terrae nomine litem.  
 Bis sex caelestes medio Iove sedibus altis  
 Augusta gravitate sedent. Sua quemque deorum { 115.  
 70 Inscriptit facies. Iovis est regalis imago. 145 (a)

Stare deum pelagi, longoque ferire tridente p. 170, I. 2 C (2)  
 Aspera saxa facit, medioque e vulnere saxi  
 Exsiluisse ferum, quo pignore vindicet urbem. 150  
 At sibi dat clipeum, dat acutae cuspidis hastam, 128  
 Dat galeam capiti, defenditur aegide pectus :  
 Percussamque sua simulat de cuspide terram 140 3  
 Edere cum bacis fetum canentis olivae :  
 Mirarique deos. Operi victoria finis.  
 Circuit extremas oleis pacalibus oras.  
 80 Is modus est, operisque sua facit arbore finem.

*Arachne's design is the abduction of Europa.*

Maeonis elusam designat imagine tauri  
 Europam ; verum taurum, freta vera putares. p. 152, II. C -  
 Ipsa videbatur terras spectare relictas p. 140, B 1  
 Et comites clamare suas, tactumque vereri  
 Assilientis aquae, timidasque reducere plantas.  
 Ultima pars telae tenui circumdata limbo  
 Nexilibus flores hederis habet intertextos. 106 (a)

*No envy can deny the excellence of the work : so Pallas in spite tears it in pieces. Arachne hangs herself; but Pallas turns her into a spider.*

Non illud Pallas, non illud carpere Livor  
Possit opus. Doluit successu flava virago, *A. 152, II. D 111*  
90 Et rupit pictas, caelestia crimina, vestes :  
Utque Cytoriaco radium de monte tenebat,  
Ter quater Idmoniae frontem percussit Arachnes.  
Non tulit infelix, laqueoque animosa ligavit  
Guttura. Pendentem Pallas miserata levavit,  
Atque ita 'Vive quidem, pende tamen, improba' dixit :  
'Lexque eadem poenae, ne sis secura futuri,*A. 139, E 2*  
Dicta tuo generi serisque nepotibus esto.' *A. 152, I. obs. 3*  
Post ea discedens sucis Hecateidos herbae  
Sparsit, et extemplo tristi medicamine tactae  
100 Defluxere comae, cum quis et naris et aures,  
Fitque caput minimum ; toto quoque corpore *118*  
In latere exiles digiti pro cruribus haerent ; [parva est :  
Cetera venter habet, de quo tamen illa remittit  
Stamen, et antiquas exercet aranea telas.

## VIII.

## LATONA'S REVENGE.

(VI. 148—315.)

The trembling knee  
 And frantic gape of lonely Niobe,  
 Poor, lonely Niobe! when her lovely young  
 Were dead and gone, and her caressing tongue  
 Lay a lost thing upon her paly lip,  
 And very, very deadliness did nip  
 Her motherly cheeks.—KEATS.

## ARGUMENT.

NIOBE, daughter of Tantalus, and wife of Amphion, is the mother of seven sons and seven daughters, of whose beauty she boasts, and claims to have more right to divine honour than Latona, the mother of Apollo and Diana. Latona appeals to her children to avenge the insult, and all Niobe's lovely young are slain.

(This story is the subject of a famous group of sculpture at Florence, an outline of which is engraved in the Student's Greece, p. 552.)

*The women of Thebes are commanded to pay divine honours to Latona.*

ANTE suos Niobe thalamos cognoverat illam,  
 Tum cum Maeonian virgo Sipylumque colebat :  
 Nec tamen admonita est poena popularis Arachnes  
 Cedere caelitibus, verbisque minoribus uti. 106(4), 119(a)  
 Multa dabant animos ; sed enim nec coniugis artes,  
 Nec genus amborum magnique potentia regni  
 Sic placuere illi, quamvis ea cuncta placerent, p. 165, VI. 3  
 Ut sua progenies ; et felicissima matrum 130  
 Dicta foret Niobe, si non sibi visa fuisset. p. 164, V. 1 (3)  
 10 Nam sata Tiresia venturi praescia Manto 123, 132  
 Per medias fuerat, divino concita motu,  
 Vaticinata vias : ' Ismenides, ite frequentes,  
 Et date Latonae Latonigenisque duobus  
 Cum prece tura pia, lauroque innectite crinem : 112  
 Ore meo Latona iubet.'

*The women crowd to her altar, but with them comes Niobe, who bids them depart without more ado. 'As well give worship to me: I am a princess and a queen, with every advantage of birth and wealth—the mother of fourteen children: she is a low-born outcast, whom nor earth nor sky nor sea would receive—all but childless with her beggarly two.'*

Paretur, et omnes p. 144, E (b)

Thebaïdes iussis sua tempora frondibus ornant,

Turaque dant sanctis et verba precantia flammis.

Ecce venit comitum Niobe celeberrima turba,

Vestibus intexto Phrygiis spectabilis auro

106 (a)

20 Et, quantum ira sinit, formosa movensque decoro

Cum capite immissos humerum per utrumque capillos.

Constitit, utque oculos circumtulit alta superbos 152, II. (a)

'Quis furor, auditos' inquit 'praeponere visis 140, 106 (a)

Caelestes?' aut cur colitur Latona per aras,

Numen adhuc sine ture meum est? Mihi Tantalus auctor,

Cui licuit soli superorum tangere mensas. p. 145, F a 3

Pleiadum soror est genetrix mea; maximus Atlas

Est avus, aetherium qui fert cervicibus axem:

Iuppiter alter avus; socero quoque glorior illo. 111

30 Me gentes metuunt Phrygiae, me regia Cadmi

Sub domina est, fidibusque mei commissa mariti

122 b

Moenia cum populis a meque viroque reguntur.

In quamcumque domus adverti lumina partem,

Immensea spectantur opes. Accedit eodem

Digna dea facies. Huc natas adice septem

119 a

Et totidem iuvenes, et mox generosque nurusque.

Quaerite nunc, habeat quam nostra superbia causam, p. 149, note

Nescio quoque audete satam Titanida Coeo 123

Latonam praeferre mihi, cui maxima quondam 106 (3)

40 Exiguam sedem pariturae terra negavit.

Nec caelo, nec humo, nec aquis dea vestra recepta est;

Exsul erat mundi, donec, miserata vagantem, 136

"Hospita tu terris erras, ego" dixit "in undis,"

Instabilemque locum Delos dedit. Illa duorum

Facta parens; uteri pars haec est septima nostri.

Sum felix; quis enim neget hoc? felixque manebo; p. 152, II. C

Hoc quoque quis dubitet? tutam me copia fecit.

Maior sum, quam cui possit Fortuna nocere: 106 (3), 150

Multaque ut eripiat, multo mihi plura relinquet. 152, I. (5)

5o Excessere metum mea iam bona. Fingite demi  
 Huic aliquid populo natorum posse meorum,  
 Non tamen ad numerum redigar spoliata duorum,  
 Latonae turbam. Quae quantum distat ab orba?  
 Ite, satisque superque sacri; laurumque capillis *¶ 142, C. (b)*  
 Ponite.' *¶ 139, D*

*The women obey, and Latona's anger is kindled. She calls on her children to avenge the insult.*

Deponunt, infectaque sacra relinquunt,  
 Quodque licet, tacito venerantur murmure numen  
 Indignata dea est, summoque in vertice Cynthi  
 Talibus est dictis gemina cum prole locuta:  
 'En ego vestra parens, vobis animosa creatis, *111, 125*  
 6o Et, nisi Iunoni, nulli cessura dearum, *¶ 165, note 2*  
 An dea sim, dubitor; perque omnia saecula cultis *149*  
 Arceor, o nati, nisi vos succurritis, aris.  
 Nec dolor hic solus; diro convicia facto  
 Tantalis adiecit, vosque est postponere natis *108 (a)*  
 Ausa suis, et me, quod in ipsam reccidat, orbam *¶ 153, G*  
 Dixit, et exhibuit lingua scelerata paternam.'  
 Adiectura preces erat his Latona relatis:  
 'Desine' Phoebus ait, 'poenae mora longa querella est.'  
 Dixit idem Phoebe; celerique per aëra lapsu  
 7o Contigerant tecti Cadmeïda nubibus arcem.

*The sons of Niobe are in the plain, engaged in manly exercises—some riding, some wrestling; Apollo slays them all.*

Planus erat lateque patens prope moenia campus,  
 Assiduis pulsatus equis, ubi turba rotarum  
 Duraque mollierat subiectas ungula glebas.  
 Pars ibi de septem genitis Amphione fortes *123*  
 Conscendent in equos, Tyrioque rubea:ta suco  
 Terga premunt, auroque graves moderantur habenas.  
 E quibus Ismenus, dum certum flectit in orbem *153 (a)*  
 Quadrupedis cursus, spumanziaque ora coërcet,  
 'Hei mihi!' conclamat, medioque in pectore fixa  
 8o Tela gerit, frenisque manu moriente remissis *123*  
 In latus a dextro paulatim defluit armo.  
 Proximus, audito sonitu per inane pharetræ, *125*

Frena dabat Sipylus : veluti cum praescius imbris 132  
 Nube fugit visa, pendentiaque undique rector  
 Carbasa deducit, ne qua levis effluat aura, p. 163, II.  
 Frena dabat : dantem non evitabile telum  
 Consequitur, summaque tremens cervice sagitta  
 Haesit, et exstabat nudum de gutture ferrum.  
 Ille, ut erat pronus, per colla admissa iubasque  
 90 Volvitur, et calido tellurem sanguine foedat. 112  
 Phaedimus infelix et aviti nominis heres  
 Tantalus, ut solito finem imposuere labori, 106 (a)  
 Transierant ad opus nitidae iuvenile palaestrae :  
 Et iam contulerant arto luctantia nexus  
 Pectora pectoribus, quum tento concita nervo, 106 (a)  
 Sicut erant iuncti, traiecit utrumque sagitta.  
 Ingemuere simul, simul incurvata dolore  
 Membra solo posuere, simul suprema iacentes  
 Lumina versarunt, animam simul exhalarunt.  
 100 Aspicit Alphenor, laniataque pectora plangens  
 Advolat, ut gelidos complexibus allevet artus :  
 Inque pio cadit officio ; nam Delius illi 107  
 Intima satifero rupit praecordia ferro.  
 Quod simul eductum, pars est pulmonis in hamis  
 Eruta, cumque anima crux est effusus in auras.  
 At non intonsum simplex Damasichthona vulnus  
 Afficit. Ictus erat, qua crus esse incipit, et qua  
 Mollia nervosus facit internodia poples ;  
 Dumque manu temptat trahere exitiabile telum, 153 (2)  
 110 Altera per iugulum pennis tenus acta sagitta est. p. 142, C (a)  
 Expulit hanc sanguis, seque eiaculatus in altum  
 Emicat, et longe terebrata prosilit aura.  
 Ultimus Ilioneus non profectura precando 141 3  
 Bracchia sustulerat, 'di'que 'o communiter omnes,'  
 Dixerat, ignarus non omnes esse rogandos,  
 'Parcite !' Motus erat, quum iam revocabile telum  
 Non fuit, Arcitenens ; minimo tamen occidit ille  
 Vulnere, non alte percutso corde sagitta.

*Amphion kills himself in grief: the people recognise Latona's divinity; but Niobe, in the midst of her bereavement, boasts still: she has still her seven daughters left.*

Fama mali populique dolor lacrimaeque suorum  
 120 Tam subitae matrem certam fecere ruinae 138

Mirantem potuisse, irascentemque, quod ausi  
 Hoc essent superi, quod tantum iuris haberent. *A. 168, 2 (1)*  
 Nam pater Amphion ferro per pectus adacto 125  
 Finierat moriens pariter cum luce dolorem.

Heu quantum haec Niobe Niobe distabat ab illa,  
 Quae modo Latois populum summoverat aris, 123  
 Et medium tulerat gressus resupina per urbem,  
 Invidiosa suis : at nunc miseranda vel hosti. 108 (3)  
 Corporibus gelidis incumbit, et ordine nullo 108 (a)

130 Oscula dispensat natos suprema per omnes.  
 A quibus ad caelum liventia bracchia tollens,  
 'Pascere, crudelis, nostro, Latona, dolore, 119  
 Pascere' ait, 'satiisque meo tua pectora luctu :  
 Corque ferum satia' dixit ; 'per funera septem  
 Efferor ; exulta, victrixque inimica triumpha.  
 Cur autem victrix? miserae mihi plura supersunt,  
 Quam tibi felici. Post tot quoque funera vinco.'

*But the words are hardly out of her mouth when the twang of a bow is heard. First one daughter, then another falls, till one only remains. Her mother begs that one may be spared to her, but in vain.*

Dixerat, et sonuit contento nervus ab arcu :  
 Qui praeter Nioben unam conterravit omnes.

140 Illa malo est audax. Stabant cum vestibus atris 111  
 Ante toros fratrum demisso crine sorores. 115  
 E quibus una trahens haerentia viscere tela  
 Imposito fratri moribunda relanguit ore. 108 (a)  
 Altera solari miseram conata parentem 140 4  
 Conticuit subito, duplicataque vulnera caeco est.  
 Haec frustra fugiens collabitur ; illa sorori  
 Immoritur ; latet haec ; illam trepidare videres. *A. 152, II. C.*  
 Sexque datis leto diversaque vulnera passis  
 Ultima restabat, quam toto corpore mater,  
 150 Tota veste tegens 'Unam minimamque relinque !' 112  
 De multis minimam posco' clamavit 'et unam.'  
 Dumque rogat, pro qua rogat, occidit.

*At last the wretched mother herself is turned to stone.*

Orba resedit  
 Exanimis inter natos natasque virumque,

Diriguitque malis. Nullos movet aura capillos,  
In vultu color est sine sanguine, lumina maestis  
Stant immota genis ; nihil est in imagine vivum.  
Ipsa quoque interius cum duro lingua palato  
Congelat, et venae desistunt posse moveri. 140 4  
Nec flecti cervix, nec bracchia reddere motus,  
160 Nec pes ire potest ; infra quoque viscera saxum est.  
Flet tamen, et validi circumdata turbine venti 112  
In patriam rapta est. Ibi fixa cacumine montis  
Liquitur, et lacrimas etiam nunc marmora manant. 97  
Tum vero cuncti manifestam numinis iram  
Femina virque timent, cultuque impensis omnes  
Magna gemelliparae venerantur numina divae.

## IX.

## PROSERPINE.

(v. 385—545, 564—571.)

That fair field  
Of Enna where Proserpine gathering flowers,  
Herself a fairer flower, by gloomy Dis  
Was gathered, which cost Ceres all that pain  
To seek her through the world.

MILTON, PARADISE LOST, IV. 268—272.

(*This story is told by OVID in another place, FASTI iv. 419—618. See 'Stories from Ovid in Elegiac verse,' No. I.*)

*Proserpine gathering flowers in the valley of Henna, in Sicily, is carried off by Pluto.*

HAUD procul Hennaeis lacus est a moenibus altae, 128  
Nomine Pergus, aquae. Non illo plura Caystros  
Carmina cycnorum labentibus audit in undis.  
Silva coronat aquas cingens latus omne, suisque  
Frondibus ut velo Phoebeos summovet ignes.  
Frigora dant rami, Tyrios humus humida flores :  
Perpetuum ver est. Quo dum Proserpina luco  
Ludit, et aut violas aut candida lilia carpit,  
Dumque puellari studio calathosque sinumque 113  
10 Implet, et aequales certat superare legendο, 141 4  
Paene simul visa est dilectaque raptaque Diti : 107 (d)  
Usque adeo est properatus amor. Dea territa maesto  
Et matrem et comites, sed matrem saepius, ore  
Clamat ; et ut summa vestem laniarat ab ora, 152, II. 2  
Collecti flores tunicis cecidere remissis.  
Tantaque simplicitas puerilibus affuit annis,  
Haec quoque virgineum movit iactura dolorem.  
Raptor agit currus, et nomine quemque vocatos  
Exhortatur equos, quorum per colla iubasque  
20 Excutit obscura tinctas ferrugine habenas.  
Perque lacus altos et olentia sulphure fertur 111  
Stagna Palicorum, rupta ferventia terra :  
Et qua Bacchiadae, bimari gens orta Corintho,  
Inter inaequales posuerunt moenia portus. 123

*Cyane, nymph of a fountain near Syracuse, in vain tries to arrest their flight: Pluto sets her prayers at nought, and plunges into the waters, opening a way to the realms below. Cyane pines away with vexation.*

Est medium Cyanes et Pisaeae Arethusae,  
 Quod coit angustis inclusum cornibus aequor.  
 Hic fuit, a cuius stagnum quoque nomine dictum est,  
 Inter Sicelidas Cyane celeberrima nymphas.  
 Gurgite quae medio summa tenus extitit alvo, *p. 142, C(a)*  
 30 Agnovidque deam. 'Nec longius ibitis' inquit:  
 'Non potes invitae Cereris gener esse; roganda, *144 a*  
 Non rapienda fuit. Quod si componere magnis *106 a*  
 Parva mihi fas est, et me dilexit Anapus:  
 Exorata tamen, nec, ut haec, exterrita nupsi.'  
 Dixit, et in partes diversas brachia tendens  
 Obsttit. Haud ultra tenuit Saturnius iram,  
 Terribilesque hortatus equos in gurgitis ima  
 Contortum valido sceptrum regale lacerto  
 Condidit. Icta viam tellus in Tartara fecit, *130*  
 40 Et pronos currus medio craterre recepit. *121 B*  
 At Cyane raptamque deam contemptaque fontis  
 Iura sui maerens, inconsolabile vulnus  
 Mente gerit tacita, lacrimisque absumitur omnis:  
 Et quarum fuerat magnum modo numen, in illas  
 Extenuatur aquas. Molliri membra videres, *p. 152, II. C*  
 Ossa pati flexus, unguis posuisse rigorem:  
 Primaque de tota tenuissima quaeque liquecunt,  
 Caerulei crines, digitique et crura pedesque:  
 Nam brevis in gelidas membris exilibus undas *107*  
 50 Transitus est; post haec humeri tergusque latusque  
 Pectoraque in tenues abeunt evanida rivos.  
 Denique pro vivo vitiatas sanguine venas  
 Lympha subit, restatque nihil, quod prendere possis. *150*  
*Meanwhile Ceres day and night is hunting for her daughter. At the end of the second day she comes to a cottage, the mistress of which gives her food and drink. A boy comes up and calls her greedy—whereupon he is turned into a lizard.*  
 Interea pavidae nequiquam filia matri *107 (d)*  
 Omnibus est terris, omni quaesita profundo,  
 Illam non udis veniens Aurora capillis *115*  
 Cessantem vidit, non Hesperus; illa duabus

Flammiferas pinus manibus succedit ab Aetna,  
Perque pruinosa tulit irrequieta tenebras.

60 Rursus ubi alma dies hebetarat sidera, natam  
Solis ad occasum solis quaerebat ab ortu.  
Fessa labore sitim collegerat, oraque nulli  
Colluerant fontes, quum tectam stramine vidit 113  
Forte casam, parvasque fores pulsavit; at inde  
Prodit anus, divamque videt, lymphamque roganti  
Dulce dedit, tosta quod texerat ante polenta.  
Dum bibit illa datum, duri puer oris et audax 128  
Constitit ante deam, risitque, avidamque vocavit.  
Offensa est; neque adhuc epota parte loquentem 135

70 Cum liquido mixta perfudit diva polenta.  
Combibit os maculas, et quae modo bracchia gessit,  
Crura gerit; cauda est mutatis addita membris: 104  
Inque brevem formam, ne sit vis magna nocendi, *p. 163, II.*  
Contrahitur, parvaque minor mensura lacerta est.  
Mirantem flentemque et tangere monstra parantem  
Fugit anum, latebramque petit aptumque colori  
Nomen habet, variis stellatus corpora guttis. 100

*At last she comes to Cyane, and seeing her daughter's girdle, concludes that she has passed that way.*

Quas dea per terras et quas erraverit undas, 149  
Dicere longa mora est. Quaerenti defuit orbis; 107 (6)  
80 Sicaniam repetit, dumque omnia lustrat eundo, 141 (4)  
Venit et ad Cyanen. Ea ni mutata fuisset, *p. 164, V. 3*  
Omnia narrasset, sed et os et lingua volenti  
Dicere non aderant, nec quo loqueretur, habebat 150  
Signa tamen manifesta dedit, notamque parenti,  
Illo forte loco delapsam in gurgite sacro,  
Persephones zonam summis ostendit in undis. *p. 139, C 6*  
Quam simul agnovit, tamquam tunc denique raptam  
Scisset, inornatos laniavit diva capillos, *p. 165, VII.*  
Et repetita suis percussit pectora palmis.

*Still she knows not where her daughter is: but to punish the land stops its productiveness.*

90 Nescit adhuc, ubi sit; terras tamen increpat omnes 149  
Ingratasque vocat nec frugum munere dignas: 119 (a)

Trinacriam ante alias, in qua vestigia damni  
Repperit. Ergo illuc saeva vertentia glebas  
Fregit aratra manu, parlique irata colonos  
Ruricolasque boves letō dedit, arvaque iussit  
Fallere depositum, vitiataque semina fecit.  
Fertilitas terrae latum vulgata per orbem  
Falsa iacet ; primis segetes moriuntur in herbis,  
Et modo sol nimius, nimius modo corripit imber :  
100 Sideraque ventique nocent, avidaeque volucres  
Semina iacta legunt ; lolium tribulique fatigant  
Triticeas messes et inexpugnabile gramen.

*At last Arethusa tells her that her daughter is queen of Hades.*

Tum caput Eleis Alpheias extulit undis,  
Rorantesque comas a fronte removit ad aures,  
Atque ait 'O toto quae sitae virginis orbe  
Et frugum genetrix, immensos siste labores,  
Neve tibi fidiae violenta irascere terrae ; 106 3  
Terra nihil meruit, patuitque invita rapinae. 106 1  
Nec sum pro patria suppplex ; huc hospita veni.  
110 Pisa mihi patria est, et ab Elide ducimus ortus ;  
Sicaniam peregrina colo, sed gratiō omni  
Haec mihi terra solo est. Hoc nunc Arethusa Penates,  
Hanc habeo sedem, quam tu, mitissima, serva.  
Mota loco cur sim tantique per aequoris undas 123, 149  
Advehar Ortygiam, veniet narratibus hora  
Tempestiva meis, cum tu curaque levata 106 3  
Et vultus melioris eris. Mihi pervia tellus 128  
Praebet iter, subterque imas ablata cavernas  
Hic caput attollo, desuetaque sidera cerno.  
120 Ergo dum Stygio sub terris gurgite labor,  
Visa tua est oculis illuc Proserpina nostris :  
Illa quidem tristis, neque adhuc interrita vultu,  
Sed regina tamen, sed opaci maxima mundi, p. 139, C 3  
Sed tamen inferni pollens matrona tyranni.'

*Ceres hies straight to Jupiter, to demand her daughter's return  
Jupiter consents on the one condition, that Proserpine has eaten nothing  
in the nether world.*

Mater ad auditas stupuit ceu saxea voces,  
Attonitaeque diu similis fuit. Utque dolore

Pulsa gravi gravis est amentia, curribus auras  
 Exit in aetherias ; ibi toto nubila vultu  
 Ante Iovem passis stetit invidiosa capillis : 115

130 'Proque meo veni supplex tibi, Iuppiter,' inquit,  
 'Sanguine, proque tuo. Si nulla est gratia matris,  
 Nata patrem moveat ; neu sit tibi cura, precamur,  
 Vilior illius, quod nostro est edita partu. 132, 128  
 En quae sita diu tandem mihi nata reperta est :  
 Si reperiire vocas amittere certius, aut si [140 1, p. 163, III.  
 Scire, ubi sit, reperiire vocas. Quod rapta, feremus :  
 Dummodo reddat eam, neque enim praedone marito  
 Filia digna tua est... si iam mea filia non est.' [152, I. 4, 119 a  
 Iuppiter exceptit 'Commune est pignus onusque  
 140 Nata mihi tecum ; sed si modo nomina rebus  
 Addere vera placet, non hoc iniuria factum, [pudori,  
 Verum amor est. Neque erit nobis gener ille 108  
 Tu modo, diva, velis. Ut desint cetera { p. 165, note 1.  
 quantum est { 152, I. 4. 5  
 Esse Iovis fratrem ! Quid quod nec cetera desunt, 94 :  
 Nec cedit nisi sorte mihi. Sed tanta cupido 113  
 Si tibi discidii est, repetet Proserpina caelum, 133  
 Lege tamen certa, si nullos contigit illic 114  
 Ore cibos ; nam sic Parcarum foedere cautum est.'

*The condition, unhappily, is not fulfilled, so a compromise is effected.  
 Proserpine is to divide the year between her husband and her mother.*

Dixerat. At Cereri certum est educere natam. { p. 169, I.  
 150 Non ita fata sinunt, quoniam ieunia virgo { 1 (1) b  
 Solverat et cultis dum simplex errat in hortis, 153 (2)  
 Poeniceum curva decerpserat arbore pomum, 122 a  
 Sumptaque pallenti septem de cortice grana  
 Presserat ore suo. Solusque ex omnibus illud  
 Ascalaphus vidit, quem quondam dicitur Orphne, p. 140, B 1  
 Inter Avernales haud ignotissima nymphas,  
 Ex Acheronte suo silvis peperisse sub atris :  
 Vedit, et indicio redditum crudelis ademit. 113  
 Ingemuit regina Erebi, testemque profanam 99  
 160 Fecit avem, sparsumque caput Phlegethontide lympham  
 In rostrum et plumas et grandia lumina vertit.

At medius fratrisque sui maestaeque sororis  
Iuppiter ex aequo volventem dividit annum.  
Nunc dea, regnorum numen commune duorum,  
Cum matre est totidem, totidem cum coniuge 102 (1)  
Vertitur extemplo facies et mentis et oris: [menses.  
Nam modo quae poterat Diti quoque maesta videri,  
Laeta deae frons est ut sol, qui tectus aquosis  
Nubibus ante fuit, victis e nubibus exit.

## X.

## THE CYCLOPS.

(XIII. 750—897.)

I melt, I rage, I burn !  
The feeble god hath stabbed me to the heart.

## ARGUMENT.

ACIS is loved by the nymph Galatea, and Polyphemus the Cyclops, jealous of him, crushes him under a huge rock. His blood gushing forth from under the rock is changed into the river Acis.

(The story in this shape is found only in Ovid. The unsuccessful love of Polyphemus is the subject of an idyll of Theocritus, a Sicilian poet who lived about 260 B.C., from which Ovid has borrowed largely. The delightful Cantata of Handel has made the story known everywhere.)

Galatea confesses her love for Acis and her hatred of the Cyclops, whose strat., how. ver., shows what power love has. His old cruelty is gone, and his love of spoil, he is even regardless of his own safety.

‘Acis erat Fauno nymphaque Symaethide cretus, 123  
Magna quidem patrisque sui matrisque voluptas,  
Nostra tamen maior ; nam me sibi iunxerat uni. 108 (a)  
Pulcher et octonis iterum natalibus actis  
Signarat dubia teneras lanugine malas.  
Hunc ego, me Cyclops nulla cum fine petebat :  
Nec, si quaesieris, odium Cyclopis, amorene p. 164, V. 1 (2)  
Acidis in nobis fuerit praesentior, edam : p. 142, B  
Par utrumque fuit. Pro quanta potentia regni  
10 Est, Venus alma, tui ! nempe ille immitis et ipsis  
Horrendus silvis, et visus ab hospite nullo 107 (d)  
Impune, et magni cum dis contemptor Olympi, 132  
Quid sit amor, sentit, nostrique cupidine captus 149, 132 (a)  
Uritur, oblitus pecorum antrorumque suorum. 133  
Iamque tibi formae, iamque est tibi cura placendi, 141 a  
Iam rigidos pectis rastris, Polypheme, capillos :  
Iam libet hirsutam tibi falce recidere barbam,  
Et spectare feros in aqua et componere vultus.  
Caedis amor feritasque sitisque immensa crux  
20 Cessant, et tutae veniuntque abeuntque carinae.

Telemus interea Siculam delatus ad Aetnen,  
 Telemus Eurymides, quem nulla fefellerat ales, [unum  
 Terribilem Polyphephon adit, "Lumen" que, "quod p. 133, D  
 Fronte geris media, rapiet tibi" dixit "Ulixes." 106 (3)  
 Risit, et "O vatum stolidissime, falleris" inquit: 130  
 "Altera iam rapuit." Sic frustra vera monentem  
 Spernit, et aut gradiens ingenti litora passu  
 Degravat, aut fessus sub opaca revertitur antra.

*Nay, such is its power that the monster appears in a new character, as a minstrel, and sings Galatea's charms and bewails her coldness.*

Prominet in pontum cuneatus acumine longo  
 30 Collis; utrumque latus circumfluit aequoris unda.  
 Huc ferus ascendit Cyclops, mediusque resedit;  
 Lanigerae pecudes, nullo ducente, secutae. 135  
 Cui postquam pinus, baculi quae praebuit usum,  
 Ante pedes posita est, antemnis apta ferendis,  
 Sumptaque arundinibus compacta est fistula centum,  
 Senserunt toti pastoria sibila montes,  
 Senserunt undae. Latitans ego rupe, meique  
 Acidis in gremio residens, procul auribus hausit  
 Talia dicta meis, auditaque mente notavi:  
 40 "Candidior folio nivei, Galatea, ligustri,  
 Floridior pratis, longa procerior alno,  
 Splendidior vitro, tenero lascivior haedo,  
 Levior assiduo detritis aequore conchis,  
 Solibus hibernis, aestiva gratiior umbra,  
 Nobilior forda, platano conspectior alta,  
 Lucidior glacie, matura dulcior uva,  
 Mollior et cygni plumis et lacte coacto,  
 Et, si non fugias, riguo formosior horto: 164: (2)  
 Saevior indomitis eadem Galatea iuvencis,  
 50 Durior annosa queru, fallacior undis,  
 Lentior et salicis virgis et vitibus albis,  
 His immobiliar scopolis, violentior amne,  
 Laudato pavone superbior, acrior igni,  
 Asperior tribulis, feta truculentior ursa,  
 Surdior aequoribus, calcato immitior hydro,  
 Et, quod praecipue vellem tibi demere possem, p. 152, II. D. 154

Non tantum cervo claris latratibus acto,  
Verum etiam ventis volucrique fugacior aura !

At, bene si noris, pigeat fugisse : morasque ¶. 164, V. 1 (2)  
60 Ipsa tuas damnes et me retinere labores.

*He proceeds to recount all that he has to offer.*

Sunt mihi, pars montis, vivo pendentia saxo  
Antra, quibus nec sol medio sentitur in aestu, ¶. 137, F

Nec sentitur hiems ; sunt poma gravantia ramos :

Sunt auro similes longis in vitibus uvae :

Sunt et purpureae ; tibi et has servamus, et illas.

Ipsa tuis manibus silvestri nata sub umbra

Mollia fraga leges, ipsa autumnalia corna,

Prunaque, non solum nigro liventia suco,

Verum etiam generosa novasque imitantia ceras.

70 Nec tibi castaneae me coniuge, nec tibi deerunt  
Arbutei fetus ; omnis tibi serviet arbos. [errant,  
Hoc pecus omne meum est : multae quoque vallibus  
Multas silva tegit, multae stabulantur in antris. ¶. 164,  
Nec, si forte roges, possim tibi dicere, quot sint ; ¶. 149  
Pauperis est numerare pecus. De laudibus harum 137 b  
Nil mihi credideris ; praesens potes ipsa videre, ¶. 152, I.  
Ut vix circumeant distentum cruribus uber.

Sunt, fetura minor, tepidis in ovilibus agni :

Sunt quoque, par aetas, aliis in ovilibus haedi. 90

80 Lac mihi semper adest niveum. Pars inde bibenda 144 2  
Servatur ; partem liquefacta coagula durant.  
Nec tibi deliciae faciles, vulgataque tantum  
Munera contingent, dammae, leporesque, caperque,  
Parve columbarum, demptusve cacumine nidus : 128  
Inveni geminos, qui tecum ludere possint, 150  
Inter se similes, vix ut dignoscere possis, ¶. 162, B 1  
Villosae catulos in summis montibus ursae :  
Inveni, et dixi " Dominae servabimus istos." 107

*Nor does he forget his personal charms.*

Iam modo caeruleo nitidum caput exsere ponto,

90 Iam, Galatea, veni, nec munera despice nostra.  
Certe ego me novi, liquidaeque in imagine vidi  
Nuper aquae ; placuitque mihi mea forma videnti. 108 3

Aspice, sim quantus. Non est hoc corpore maior **149**  
 Iuppiter in caelo ; nam vos narrare soletis  
 Nescio quem regnare Iovem. Coma plurima torvos  
 Prominet in vultus, humerosque, ut lucus, obumbrat.  
 Nec mihi quod rigidis horrent densissima saetis  
 Corpora, turpe puta. Turpis sine frondibus arbor :  
 Turpis equus, nisi colla iubae flaventia velent. *A. 152, II. 1 A*  
**100** Barba viros hirtaeque decent in corpore saetae.  
 Unum est in media lumen mihi fronte, sed instar  
 Ingentis clipei. Quid? non haec omnia mango  
 Sol videt e caelo? Soli tamen unicus orbis.  
 Adde, quod in vestro genitor meus aequore regnat ;  
 Hunc tibi do sacerum. Tantum miserere, precesque  
 Supplicis exaudi, tibi enim succumbimus uni. **106 (4)**  
 Quique Iovem et caelum sperno et penetrabile fulmen,  
 Nerei, te vereor ; tua fulmine saevior ira est.

*He would not feel it so much, if the same indifference were shown to all alike. But Acis had better look out.*

Atque ego contemptus essem patientior huius, **133**  
**110** Si fugeres omnes. Sed cur Cyclope repulso *{V. 164, 1 (3)}*  
 Acin amas? praefersque meis amplexibus Acin? **106 (4)**  
 Ille tamen placeatque sibi, placeatque licebit, *A. 153, II. 3 F*  
 Quod nolle, Galatea, tibi. Modo copia detur!  
 Sentiet esse mihi tanto pro corpore vires.  
 Viscera viva traham, divulsaque membra per agros,  
 Perque tuas spargam...sic se tibi misceat?...undas.  
 Uror enim, laesusque exaestuat acrius ignis :  
 Cumque suis videor translatam viribus Aetnam  
 Pectore ferre meo ; nec tu, Galatea, moveris.”  
**120** Talia nequiquam questus...nam cuncta videbam...  
 Surgit, et ut taurus vacca furibundus adempta, **125** .  
 Stare nequit, silvaque et notis saltibus errat :

*Suddenly he catches sight of the two lovers and hurls a huge rock at Acis, which crushes him to death.*

Quum ferus ignaros, nec quicquam tale timentes  
 Me videt atque Acin, “Video” que exclamat “et ista  
 Ultima sit, faciam, veneris concordia vestrae.”  
 Tantaque vox, quantam Cyclops iratus habere

Debuit, illa fuit : clamore perhorruit Aetne. *p. 151, note 2*  
 Ast ego vicino pavefacta sub aequore mergor.

130 Terga fugae dederat conversa Symaethius heros,  
 Et " Fer opem, Galatea precor, mihi ! ferte parentes,"  
 Dixerat "et vestris peritum admittite regnis."  
 Insequitur Cyclops, partemque e monte revulsam  
 Mittit ; et extremus quamvis pervenit ad illum  
 Angulus is montis, totum tamen obruit Acin.

*Galatea turns her lover into a stream which flows from under the rock.*

At nos, quod solum fieri per fata licebat,  
 Fecimus, ut vires assumeret Acis avitas.  
 Puniceus de mole crux manabat, et intra  
 Temporis exiguum rubor evanescere coepit : 131

Fitque color primo turbati fluminis imbre,

140 Purgaturque mora. Tum moles fracta dehiscit,  
 Vivaque per rimas proceraque surgit arundo :  
 Osque cavum saxi sonat exsultantibus undis :  
 Miraque res, subito media tenus exstitit alvo *p. 142 Ca*  
 Incinctus iuvenis flexis nova cornua kannis, 100  
 Qui, nisi quod maior, quod toto caerulus ore,  
 Acis erat. Sed sic quoque erat tamen Acis, in amnem  
 Versus, et antiquum tenuerunt flumina nomen.'

## THE WOOING OF DEIANIRA.

(IX. 1—97.)

For by his mighty science he could take  
 As many forms and shapes in seeming wise,  
 As ever Proteus to himselfe could make.

SPENSER, FAERIE QUEENE, I., 2. 10.

## ARGUMENT.

HERCULES and ACHELOUS, a river god, are rivals for the hand of Deianira. They decide the matter by single combat, in which Achelous assumes different shapes, but is ultimately defeated.

(Achelous speaks.) *All other suitors gave way to Alcides and myself. I, a god, could not yield to one who then was but a mortal.*

QUAE gemitus truncaeque deo Neptunius heros  
 Causa rogat frontis ; quum sic Calydonius amnis  
 Coepit, inornatos redimitus arundine crines : 100  
 'Triste petis munus ; quis enim sua proelia victus  
 Commemorare velit ? referam tamen ordine. { p. 152, II.  
 Nec tam p. 136, V. B.  
 Turpe fuit vinci, quam contendisse decorum est :  
 Magnaque dat nobis tantus solacia victor.  
 Nomine siqua suo tandem pervenit ad aures  
 Deianira tuas, quondam pulcherrima virgo,  
 Multorumque fuit spes invidiosa procorum.  
 Cum quibus ut saceri domus est intrata petiti, 152, II. 2  
 "Accipe me generum," dixi "Parthaone nate :" 123  
 Dixit et Alcides. Alii cessere duobus. 1064  
 Ille Iovem sacerum dare se, famamque laborum,  
 Et superata suae referebat iussa novercae.  
 Contra ego "Turpe deum mortali cedere" dixi... p. 170, II. 1  
 Nondum erat ille deus... "Regem me cernis aquarum  
 Cursibus obliquis inter tua regna fluentem.  
 Nec gener externis hospes tibi missus ab oris,  
 20 Sed popularis ero et rerum pars una tuarum.  
 Tantum ne noceat, quod me nec regia Iuno p. 161, I. 3  
 Odit, et omnis abest iussorum poena laborum.  
 Nam, quo te iactas, Alcmena nate, creatum,  
 Iuppiter aut falsus pater est, aut crimine verus. 123  
 114

*Hercules replied that deeds, not words, must decide, and began the fray.*

Talia dicentem iamdudum lumine torvo p. 150, I. 2, obs. 1  
 Spectat, et accensae non fortiter imperat irae, 106 (4)  
 Verbaque tot reddit : "Melior mihi dextera lingua, 124 1  
 Dummodo pugnando superem, tu vince loquendo," (141 4  
 Congrediturque ferox. Puduit modo magna locutum

30 Cedere. Reieci viridem de corpore vestem,  
 Bracchiaque opposui, tenuique a pectore varas  
 In statione manus, et pugnae membra paravi.  
 Ille cavis hausto spargit me pulvere palmis,  
 Inque vicem fulvae tactu flavescit arenae.  
 Et modo cervicem, modo crura micantia captat,  
 Aut captare putes, omnique a parte lacescit p. 152, II. C  
 Me mea defendit gravitas, frustraque petebar :  
 Haud secus ac moles, magno quam murmure fluctus  
 Oppugnant ; manet illa, suoque est pondere tuta.

40 Digredimur paulum, rursusque ad bella coimus,  
 Inque gradu stetimus, certi non cedere; eratque p. 170, I. 2 (a)  
 Cum pede pes iunctus, totoque ego pectore pronus,  
 Et digitos digitis, et frontem fronte premebam.  
 Non aliter vidi fortes concurrere tauros,  
 Quum pretium pugnae toto nitidissima saltu  
 Expeditur coniunx : spectant armenta, paventque  
 Nescia, quem maneat tanti Victoria regni. 149  
 Ter sine profectu voluit nitentia contra  
 Reicere Alcides a se mea pectora ; quarto  
 Excutit amplexus, adductaque bracchia solvit :  
 Impulsumque manu... certum est mihi vera fateri...  
 Protinus avertit, tergoque onerosus inhaesit. 106 1 & a  
 Siqua fides, neque enim ficta mihi gloria voce  
 Quaeritur, imposito pressus mihi monte videbar.  
 Vix tamen inserui sudore fluentia multo 119 b  
 Bracchia, vix solvi duros a pectore nexus ;  
 Instat anhelanti, prohibetque resumere vires,  
 Et cervice mea potitur. Tum denique tellus 119 a  
 Pressa genu nostro est, et arenas ore momordi.

*Defeated in equal shape with him, I changed myself into a serpent.*

60 Inferior virtute, meas divertor ad artes, 118  
 Elaborque viro, longum formatus in anguem. 106 3

Qui postquam flexos sinuavi corpus in orbes,  
 Cumque fero movi linguam stridore bisulcam,  
 Risit, et illudens nostras Tirynthius artes  
 "Cunaram labor est angues superare mearum,"  
 Dixit "et ut vincas alios, Acheloë, dracones,  
 Pars quota Lernaeae serpens eris unus echidnae?"  
 Vulneribus fecunda suis erat illa, nec ullum  
 De centum numero caput est impune recisum,  
 70 Quin gemino cervix herede valentior esset. *p. 167, C. V. 2*  
 Hanc ego ramosam natis e caede colubris *110*  
 Crescentemque malo domui, domitamque perussi.  
 Quid fore te credas, falsum qui versus in anguem *p. 152, II. 1 C*  
 Arma aliena moves, quem forma precaria celat?"  
 Dixerat, et summo digitorum vincula collo  
 Inicit. Angebar, ceu guttura forcipe pressus: *100*  
 Pollicibusque meas pugnabam evellere fauces. *140 4*

*When that shape failed I tried that of a bull, but vainly. I even lost  
 a horn which Plenty uses now.*

Sic quoque devicto restabat tertia tauri *107*  
 Forma trucis; tauri mutatus membra rebello. *p. 137, D*

80 Induit ille toris a laeva parte lacertos,  
 Admissumque trahens sequitur, depressaque dura  
 Cornua figit humo, meque alta sternit arena.  
 Nec satis hoc fuerat; rigidum fera dextera cornu  
 Dum tenet, infregit, truncaque a fronte revellit. *153 2*  
 Naïdes hoc, pomis et odoro flore repletum,  
 Sacrarunt, divesque meo bona Copia cornu est.  
 Dixerat, et nymphe ritu succincta Diana,  
 Una ministrarum, fusis utrimque capillis, *p. 136, v. B*  
 Incessit, totumque tulit praedivite cornu

90 Autumnum et mensas, felicia poma, secundas. *99*  
 Lux subit, et primo feriente cacumina sole *126*  
 Discedunt iuvenes; neque enim, dum flumina pacem  
 Et placidos habeant lapsus, totaeque resident *p. 163, IV. 2*  
 Opperiuntur aquae. Vultus Achelous agrestes  
 Et lacerum cornu mediis caput abdidit undis. *118 6*

## XII.

## THE DEATH OF HERCULES.

(ix. 98—238.)

As when Alcides, from Oechalia crowned  
 With conquest, felt the envenomed robe, and tore  
 Through pain up by the roots Thessalian pines,  
 And Lichas from the top of Oeta threw  
 Into the Euboic sea.—MILTON, PARADISE LOST, II., 542—6.

(*This story is the subject of one of Sophocles' plays, the Trachinian Women.*)

*Having won Deianira for his bride, Hercules returns to his home. He comes to the river Euenus, where Nessus the Centaur offers to carry Deianira across. Hercules precedes, and when he reaches the other bank hears the shrieks of his wife, whom Nessus has insulted. He shoots the Centaur, who gives to Deianira a robe stained in his blood, telling her that it will win her back her husband's love, if she should ever lose it.*

HUNC tamen ablati domuit iactura decoris,	132
Cetera sospes habet; capit is quoque fronde saligna	112
Aut super imposita celatur arundine damnum.	
At te, Nesse ferox, eiusdem virginis ardor	
Perdiderat, volucri traiectum terga sagitta.	100
Namque nova repetens patrios cum coniuge muros	
Venerat Eueni rapidas Iove natus ad undas.	123
Uberior solito, nimbis hiemalibus auctus,	
Vorticibusque frequens erat atque impervius amnis.	119
10 Intrepidum pro se, curam de coniuge agentem	
Nessus adit, membrisque valens, scitusque vadorum,	132
‘Officio’ que ‘meo ripa sistetur in illa	118
Haec’ ait ‘Alcide; tu viribus utere nando:’	119, 141
Pallentemque metu, fluviumque ipsumque timentem	4
Tradidit Aonius pavidam Calydonida Nesso.	
Mox, ut erat, pharetraque gravis spolioque leonis...	
Nam clavam et curvos trans ripam miserat arcus...	
‘Quandoquidem coepi, superentur flumina’ dixit,	
Nec dubitat, nec qua sit clementissimus amnis	149
20 Quaerit, et obsequio deferri spernit aquarum.	

Iamque tenens ripam, missos cum tolleret arcus,  
 Coniugis agnovit vocem : Nessoque paranti 106 a  
 Fallere depositum 'Quo te fiducia' clamat  
 'Vana pedum, violente, rapit ? tibi, Nesse biformis,  
 Dicimus ; exaudi, nec res intercipe nostras.  
 Haud etenim effugies, quamvis ope fidis equina. *p. 165, VI. 3*  
 Vulnere, non pedibus te consequar.' Ultima dicta  
 Re probat, et missa fugientia terga sagitta 118  
 Traicit. Exstebat ferrum de pectore aduncum.  
 30 Quod simul evulsum est, sanguis per utrumque foramen  
 Emicuit, mixtus Lernaei tabe veneni.  
 Excipit hunc Nessus ; 'neque enim moriemur inulti,'  
 Secum ait, et calido velamina tincta cruento  
 Dat munus raptae, velut irritamen amoris.

*A long time after this Hercules is returning from a victorious expedition, and Deianira hears that he brings with him a beautiful captive, of whom he is enamoured; so she sends to him by Lichas the fatal robe.*

Longa fuit medii mora temporis, actaque magni  
 Herculis implerant terras, odiumque novercae.  
 Victor ab Oechalia Cenaeo sacra parabat  
 Vota Iovi, cum fama loquax praecessit ad aures,  
 Deianira, tuas, quae veris addere falsa 106 :  
 40 Gaudet, et e minimo sua per mendacia crescit,  
 Amphitryoniaden Ioles ardore teneri. 132  
 Credit amans, venerisque novae perterrita fama  
 Indulsit primo lacrimis, flendoque dolorem 106 3, 141 4  
 Diffudit miseranda suum ; mox deinde 'Quid autem  
 Flemus ?' ait 'pellex lacrimis laetabitur istis.  
 Quae quoniام adveniet, properandum, aliquidque 144  
 novandum est,  
 Dum licet, et nondum thalamos tenet altera nostros.  
 Conquerar, an sileam ? repeatam Calydonia, morerne ? *p. 153, E*  
 Excedam tectis ? an, si nihil amplius, obstem ?  
 50 Incursus animus varios habet : omnibus illis 106 (a)  
 Praetulit imbutam Nesseo sanguine vestem  
 Mittere, quae vires defecto reddat amori. 140 1, 150  
 Ignaroque Lichae, quid tradat nescia, luctus 149  
 Ipsa suos tradit, blandisque miserrima verbis  
 Dona det illa viro, mandat. *p. 161, IV. A. II. 1, 2*

*Hercules, suspecting nothing, puts it on : the poison eats into his body.*

Capit inscius heros,

Induiturque humeris Lernaeae virus echidnae. 106 (a)  
 Tura dabat primis et verba precantia flammis,  
 Vinaque marmoreas patera fundebat in aras :  
 Incaluit vis illa mali, resolutaque flammis  
 60 Herculeos abiit late diffusa per artus.  
 Dum potuit, solita gemitum virtute repressit ; 152, II. 2  
 Victa malis postquam est patientia, reppulit aras,  
 Implevitque suis nemorosum vocibus Oeten.  
 Nec mora, letiferam conatur scindere vestem :  
 Qua trahitur, trahit illa cutem, foedumque relatu, 1416  
 Aut haeret membris frustra temptata revelli, 106 :  
 Aut laceros artus et grandia detegit ossa.

*In his misery he sees in it only another proof of Juno's hate, and recounts all the toils he has undergone to pacify her.*

Nec modus est, sorbent avidae praecordia flammae,  
 Caeruleusque fluit toto de corpore sudor,  
 70 Ambustique sonant nervi, caecaque medullis  
 Tabe liquefactis tendens ad sidera palmas  
 'Cladibus' exclamat, 'Saturnia, pascere nostris : 119  
 Pascere, et hanc pestem specta, crudelis, ab alto,  
 Corque ferum satia ; vel si miserandus et hosti, 107 (d)  
 Hostis enim tibi sum, diris cruciatis aegram  
 Invisamque animam natamque laboribus aufer.  
 Mors mihi munus erit : decet haec dare dona novercam.  
 Ergo ego foedantem peregrino templo cruore  
 Busirin domui ? saevoque alimenta parentis  
 80 Antaeo eripui ? nec me pastoris Hiberi 108 3  
 Forma triplex, nec forma triplex tua, Cerbere, movit ?  
 Vosne, manus, validi pressistis cornua tauri ?  
 Vestrum opus Elis habet, vestrum Stymphalides undae,  
 Partheniumque nemus ? vestra virtute relatus  
 Thermodontiaco caelatus balteus auro,  
 Pomaque ab insomni concustodita dracone ?  
 Nec mihi Centauri potuere resistere, nec mi 108 3. A. 135, B  
 Arcadiae vastator aper ? nec profuit hydrae  
 Crescere per damnum, geminasque resumere vires ? 140 :

90 Quid, cum Thracis equos humano sanguine pingues  
 Plenaque corporibus laceris praesepia vidi,  
 Visaque deieci, dominumque ipsosque perem⁹ ?  
 His elisa iacet moles Nemeaea lacertis :  
 Hac caelum cervice tuli. Defessa iubendo est 141,  
 Saeva Iovis coniunx ; ego sum indefessus agendo.  
 Sed nova pestis adest, cui nec virtute resisti, <sup>¶. 144. E</sup>  
 Nec telis armisque potest. Pulmonibus errat  
 Ignis edax imis, perque omnes pascitur artus.  
 At valet Eurystheus ! Et sunt, qui credere possint 150  
 100 Esse deos !'

*As he roams about in his pain he catches sight of Lichas, the innocent author of it. He seizes him and hurls him into the Euboean Sea.*

Dixit, perque altum sauci⁹ Oeten  
 Haud aliter graditur, quam si venabula taurus <sup>¶. 165, VII.</sup>  
 Corpore fixa gerat, factique refugerit auctor. 127  
 Saepe illum gemitus edentem, saepe frementem,  
 Saepe retemptantem totas refringere vestes,  
 Sternentemque trabes, irascentemque videres  
 Montibus, aut patrio tendentem bracchia caelo. 106,  
 Ecce Lichan trepidum latitatem rupe cavata  
 Aspicit ; utque dolor rabiem collegerat omnem, 152, II. a  
 'Tune, Licha,' dixit 'feralia dona dedisti ?  
 110 Tune meae necis auctor eris ?' Tremit ille, pavetque  
 Pallidus, et timide verba excusantia dicit.  
 Dicentem genibusque manus adhibere parantem 106 :  
 Corripit Alcides, et terque quaterque rotatum  
 Mittit in Euboicas tormento fortius undas. 124 :  
 Ille per aeras pendens induruit auras ;  
 Utque ferunt imbres gelidis concrescere ventis,  
 Inde nives fieri, nivibus quoque molle rotatis  
 Astringi, et spissa glomerari grandine corpus :  
 Sic illum validis actum per inane lacertis  
 120 Exsanguemque metu nec quicquam humoris 111, 131  
 In rigidos versum silices prior edidit aetas. [habentem,  
 Nunc quoque in Euboico scopulus brevis emicat alto  
 Gurgite, et humanae servat vestigia formae,  
 Quem, quasi sensurum, nautae calcare verentur,  
 Appellantque Lichan.

*He then builds a pyre, gives his bow and quiver to Philoctetes, and lies down upon it. Philoctetes sets fire to the wood and the hero dies.*

At tu, Iovis inclita proles,  
Arboribus caesis, quas ardua gesserat Oete, 91  
Inque pyram structis, arcum pharetramque capacem  
Regnaque visuras iterum Troiana sagittas  
Ferre iubes Poeante satum, quo flamma ministro<sup>123,125 (a)</sup>  
130 Subdita ; dumque avidis comprehenditur ignibus agger,  
Congeriem silvae Nemeaeo vellere summam  
Sternis, et imposita clavae cervice recumbis,  
Haud alio vultu, quam si conviva iaceres  
Inter plena meri redimitus pocula sertis.

## XIII.

## ORPHEUS AND EURYDICE.

(x. 1-63.)

That Orpheus' self may heave his head  
 From golden slumber on a bed  
 Of heaped Elysian flowers, and hear  
 Such strains as would have won the ear  
 Of Pluto, to have quite set free  
 The half-regained Eurydice.—MILTON, L'ALLEGRO.

## ARGUMENT.

ORPHEUS penetrates into the realms of Pluto, and receives back his wife Eurydice on condition that he shall not look at her till he reaches the upper world. He keeps the compact till they are close upon the light, but then his patience fails him, and he looks back. She vanishes from him.

(This story is also told by Virgil in the 4th Georgic. It has been a favourite subject with painters, and is treated musically in an opera of Glück's.)

INDE per immensum croceo velatus amictu  
 Aethera digreditur, Ciconumque Hymenaeus ad oras  
 Tendit, et Orphea neququam voce vocatur.  
 Affuit ille quidem ; sed nec sollemnia verba,  
 Nec laetos vultus, nec felix attulit omen.  
 Fax quoque, quam tenuit, lacrimoso stridula fumo  
 Usque fuit, nullosque invenit motibus ignes. 111  
 Exitus auspicio gravior : nam nupta per herbas 124  
 Dum nova Naiadum turba comitata vagatur, 153.  
 10 Occidit, in talum serpentis dente recepto. 125  
 Quam satis ad superas postquam Rhodopeius auras  
 Deflevit vates, ne non temptaret et umbras,  
 Ad Styga Taenaria est ausus descendere porta : 140.<sup>(4)</sup>  
 Perque leves populos simulacraque functa sepulchro 119.<sup>a</sup>  
 Persephonem adiit, inamoenaque regna tenentem  
 Umbrarum dominum ; pulsisque ad carmina nervis  
 Sic ait : 'O positi sub terra numina mundi,  
 In quem recidimus, quicquid mortale creamur :  
 Si licet et falsi positis ambagibus oris 125  
 20 Vera loqui sinitis, non huc, ut opaca viderem p. 163, II.  
 Tartara, descendit, nec uti villosa colubris  
 Terna Medusaei vincirem guttura monstri.

Causa viae coniunx, in quam calcata venenum  
 Vipera diffudit, crescentesque abstulit annos.  
 Posse pati volui, nec me temptasse negabo :  
 Vicit Amor. Supera deus hic bene notus in ora est :  
 An sit et hic, dubito ; sed et hic tamen auguror esse, <sup>149</sup>  
 Famaque si veteris non est mentita rapinae, <sup>132</sup>  
 Vos quoque iunxit amor. Per ego haec loca plena <sup>119 b</sup>

30 Per Chaos hoc ingens vastique silentia regni, [timoris,  
 Eurydices, oro, properata retexite fata.  
 Omnia debemur vobis, paulumque morati  
 Serius aut citius sedem properamus ad unam.  
 Tendimus huc omnes, haec est domus ultima, vosque  
 Humani generis longissima regna tenetis.  
 Haec quoque, quum iustos matura peregerit annos,  
 Iuris erit vestri ; pro munere poscimus usum.  
 Quod si fata negant veniam pro coniuge, certum est  
 Nolle redire mihi ; leto gaudete duorum.' <sup>107 (b) 111</sup>

40 Talia dicentem nervosque ad verba moventem <sup>A. 134, III. B 2</sup>  
 Exsangues flebant animae, nec Tantalus undam  
 Captavit refugam, stupuitque Ixionis orbis,  
 Nec carpsere iecur volucres, urnisque vacarunt <sup>119 b</sup>  
 Belides, inque tuo sedisti, Sisyph, saxo.  
 Tunc primum lacrimis victarum carmine fama est  
 Eumenidum maduisse genas. Nec regia coniunx  
 Sustinet oranti, nec qui regit ima, negare : <sup>108 3</sup>  
 Eurydicensque vocant ; umbras erat illa recentes  
 Inter, et incessit passu de vulnere tardo.

50 Hanc simul et legem Rhodopeius accipit heros,  
 Ne flectat retro sua lumina, donec Avernas <sup>A. 161, II. 3</sup>  
 Exierit valles, aut irrita dona futura. <sup>A. 163, IV. 2</sup>  
 Carpitur acclivis per muta silentia trames,  
 Arduus, obscurus, caligine densus opaca, <sup>119 b</sup>  
 Nec procul afuerunt telluris margine summae ;  
 Hic, ne deficeret, metuens, avidusque videndi, {<sup>A. 162, A II.</sup><sub>2 a, 141 2</sub>  
 Flexit amans oculos, et protinus illa relapsa est  
 Bracchiaque intendens prendique et prendre <sup>A. 140, B</sup>,  
 Nil nisi cedentes infelix arripit auras. [captans

60 Iamque iterum moriens non est de coniuge quicquam  
 Questa suo, quid enim nisi se quereretur amatam ?  
 Supremumque vale, quod iam vix auribus ille  
 Acciperet, dixit, revolutaque rursus eodem est. <sup>150</sup>

## THE DEATH OF ORPHEUS.

(XI. 1—84.)

What could the Muse herself that Orpheus bore,  
 The Muse herself for her enchanting son  
 Whom universal nature did lament,  
 When by the rout that made the hideous roar  
 His gory visage down the stream was sent,  
 Down the swift Hebrus to the Lesbian shore —MILTON, LYCIDAS.

## ARGUMENT.

ORPHEUS, disconsolate at the loss of his wife, shuns female society, and is torn to pieces by the Ciconian women, as a despiser of their sex and of their Bacchic revels.

*The women catch sight of Orpheus, and assail him with different weapons, which all, however, yield to the power of his music, and fall harmless to the ground.*

CARMINE dum tali silvas animosque ferarum	
Threicius vates et saxa sequentia ducit,	153 (a)
Ecce nurus Ciconum, tectae lymphata ferinis	100
Pectora velleribus, tumuli de vertice cernunt	
Orphea percussis sociantem carmina nervis.	
E quibus una, levem iactato crine per auram,	125
‘En,’ ait ‘en hic est nostri contemtor !’ et hastam	132 (a)
Vatis Apollinei vocalia misit in ora :	
Quae folii praesuta notam sine vulnere fecit.	119
10 Alterius telum lapis est, qui missus, in ipso	
Aëre concentu victus vocisque lyraeque est,	
Ac veluti supplex pro tam furialibus ausis	
Ante pedes iacuit. Sed enim temeraria crescunt	
Bella, modusque abit, insanaque regnat Erinys.	

*At last the thought strikes them, to drown his music with their timbrels. He loses his protection and is torn to pieces.*

Cunctaque tela forent cantu mollita ; sed ingens	
Clamor et infracto Berecyntia tibia cornu	
Tympanaque et plausus et Bacchei ululatus	
Obstrepuer: sono citharae. Tum denique saxa	106 (a)

Non exauditi rubuerunt sanguine vatis.

20 Ac primum attonitas etiamnum voce canentis *p. 144, D (a)*  
 Innumeritas volucres anguesque agmenque ferarum  
 Maenades Orphei titulum rapuere triumphi.  
 Inde cruentatis vertuntur in Orpheus dextris  
 Et coëunt ut aves, si quando luce vagantem  
 Noctis avem cernunt ; structoque utrumque theatro  
 Ceu matutina cervus periturus arena  
 Praeda canum est, vatemque petunt et fronde virentes  
 Coniuncti thyrso, non haec in munera factos.  
 Hae glebas, illae direptos arbore ramos, *123*  
 30 Pars torquent silices. Neu desint tela furori, *160, 107 (b)*  
 Forte boves presso subigebant vomere terram,  
 Nec procul hinc multo fructum sudore parantes  
 Dura lacertosí fodiebant arva coloni.  
 Agmine qui viso fugiunt, operisque relinquunt  
 Arma sui, vacuosque iacent dispersa per agros  
 Sarculaque rastrique graves longique liones. *256*  
 Quae postquam rapuere ferae, cornuque minaces *112*  
 Divellere boves, ad vatis fata recurrent,  
 Tendentemque manus atque illo tempore primum  
 40 Irrita dicentem nec quicquam voce moventem  
 Sacrilegæ perimunt ; perque os, pro Iuppiter ! illud  
 Auditum saxis intellectumque ferarum *107 (d)*  
 Sensibus in ventos anima exhalata recessit.

*All nature mourns his loss. Even in death his power is not gone. His soul revisits the shades that he had known before, and rejoins his lost Eurydice.*

Te maestae volucres, Orpheus, te turba ferarum,  
 Te rigidi silices, te carmina saepe secutæ  
 Fleverunt silvae ; positis te frondibus arbos  
 Tonsa comam luxit ; lacrimis quoque flumina dicunt *100*  
 Increvisse suis ; obstrusaque carbasa pullo  
 Naïdes et Dryades passosque habuere capillos.  
 50 Membra iacent diversa locis. Caput, Hebre, *116*  
 Excipis ; et mirum ! medio dum labitur amne, [lyramque  
 Flebile nescio quid queritur lyra, flebile lingua  
 Murmurat exanimis, respondent flebile ripæ.  
 Iamque mare invectae flumen populare relinquunt, *101*

Et Methymnaeae potiuntur litore Lesbi. 119<sup>(a)</sup> :  
 Hic ferus expositum peregrinis anguis arenis  
 Os petit et sparsos stillanti rore capillos.  
 Tandem Phoebus adest, morsusque inferre paran-{ f. 170,  
f. 22.  
 Arcet, et in lapidem rictus serpentis apertos [tem  
 60 Congelat, et patulos, ut erant, indurat hiatus.  
 Umbra subit terras, et quae loca viderat ante, f. 133. D  
 Cuncta recognoscit, quaerensque per arva piorum  
 Invenit Eurydicen, cupidisque amplexitur ulnis.  
 Hic modo coniunctis spatiantur passibus ambo,  
 Nunc praecedentem sequitur, nunc praevius anteit,  
 Eurydicenque suam iam tuto respicit Orpheus.

*But Bacchus does not leave unpunished this crime of his votaries.  
 They are turned into trees.*

Non impune tamen scelus hoc sinit esse Lyaeus  
 Amissoque dolens sacrorum vate suorum,  
 Protinus in silvis matres Edonidas omnes,  
 70 Quae videre nefas, torta radice ligavit.  
 Quippe pedum digitos, in quantum quaeque secuta est,  
 Traxit, et in solidam detrusit acumine terram.  
 Utque suum laqueis, quos callidus abdidit auceps, 106<sup>(a)</sup>  
 Crus ubi commisit volucris, sensitque teneri,  
 Plangitur, ac trepidans astringit vincula motu :  
 Sic, ut quaeque solo defixa cohaeserat harum,  
 Exsternata fugam frustra temptabat ; at illam  
 Lenta tenet radix, exsultantemque coërcet.  
 Dumque ubi sint digiti, dum pes ubi quaerit, et 149  
 80 Aspicit in teretes lignum succedere suras. [ungues,  
 Et conata femur maerenti plangere dextra,  
 Robora percussit. Pectus quoque robora fiunt : 159  
 Robora sunt humeri : porrectaque bracchia veros  
 Esse putes ramos, et non fallare putando. f. 162, II. C

## XV.

## MIDAS.

(xi. 85—193.)

Bottom, thou art translated.

SHAKESPEARE, A MIDSUMMER NIGHT'S DREAM

## ARGUMENT.

MIDAS, *king of Phrygia, for his kindness to Silenus, obtains his request that all that he touches may turn to gold. But he soon rues his choice, and the gift is resumed by the god. Afterwards, being witness of a contest in music between Pan and Apollo, he has the bad taste to prefer the former; whereupon Apollo gives him physically what he already had morally—ass's ears.*

*Silenus, the foster-father of Bacchus, is taken captive by a band of rustics and brought to Midas, who entertains him hospitably and returns him to the god.*

NEC satis hoc Baccho est: ipsos quoque deserit agros, 108<sup>a</sup>

Cumque choro meliore sui vineta Timoli

Pactolonque petit, quamvis non aureus illo

Tempore nec caris erat invidiosus arenis.

111

Hunc assueta cohors Satyri Bacchaeque frequentant: 90

At Silenus abest. Titubantem annisque meroque

Ruricolae cepere Phryges, vinctumque coronis 113

Ad regem duxere Midas, cui Thracius Orpheus

Orgia tradiderat cum Cecropio Eumolpo.

10 Qui simul agnovit socium comitemque sacrorum,

Hospitis adventu festum genialiter egit

120

Per bis quinque dies et iunctus ordine noctes.

Et iam stellarum sublime coegerat agmen

Lucifer undecimus, Lydos quum laetus in agros

Rex venit, et iuveni Silenum reddit alumno.

104

*Bacchus tells the king to choose his reward. He asks that all that he touches may become gold. His petition is granted, with results which he did not contemplate.*

Huic deus optandi gratum, sed inutile, fecit

141<sup>a</sup>

Muneris arbitrium, gaudens altore recepto.

111

Ille, male usurus donis, ait 'Effice, quicquid

118<sup>a</sup>

Corpore contigero, fulvum vertatur in aurum.' {<sup>b</sup> 161, IV. A II. <sup>a</sup>

20 Annuit optatis, nocituraque munera solvit 106 (a)  
 Liber, et indoluit, quod non meliora petisset. p. 168, 2  
 Laetus abit, gaudetque malo Berecyntius heros :  
 Pollicitique fidem tangendo singula temptat. 141 4  
 Vixque sibi credens, non alta fronde virenti 122 a  
 Ilice detraxit virgam : virga aurea facta est.  
 Tollit humo saxum : saxum quoque palluit auro.  
 Contigit et glebam : contactu gleba potenti 113  
 Massa fit. Arentis Cereris decerpit aristas :  
 Aurea messis erat. Demptum tenet arbore pomum :  
 30 Hesperidas donasse putes. Si postibus altis 106 (a)  
 Admovit digitos, postes radiare videntur.  
 Ille etiam liquidis palmas ubi laverat undis,  
 Unda fluens palmis Danaen eludere posset. p. 152, II. D  
 Vix spes ipse suas animo capit, aurea fingens  
 Omnia. Gaudenti mensas posuere ministri 107  
 Exstructas dapibus, nec tostae frugis egentes.  
 Tum vero, sive ille sua Cerealia dextra  
 Munera contigerat, Cerealia dona rigebant :  
 Sive dapes avido convellere dente parabat,  
 40 Lamina fulva dapes, admoto dente, premebat.  
 Miscuerat puris auctorem muneris undis : 106 x  
 Fusile per rictus aurum fluitare videres.  
 Attonitus novitate mali, divesque miserque,  
 Effugere optat opes, et quae modo voverat, odit. { p. 170, I.  
 Copia nulla famem relevat ; sitis arida guttur  
 Urit, et inviso meritus torquetur ab auro.

*He asks to be relieved of this boon. He bathes in the river Pactolus.  
 Hence its golden sands.*

Ad caelumque manus et splendida braccia tollens  
 ' Da veniam, Lenaee pater ! peccavimus,' inquit  
 ' Sed miserere, precor, speciosoque eripe damno.' 106 (a)  
 50 Mite deum numen : Bacchus peccasse fatentem  
 Restituit, factique fidem data munera solvit.  
 ' Neve male optato maneas circumlitus auro, p. 163, 2  
 Vade' ait 'ad magnis vicinum Sardibus amnem, 106 x  
 Perque iugum montis labentibus obvius undis 106 (a)  
 Carpe viam, donec venias ad fluminis ortus. p. 163, IV. 2  
 Spumigeroque tuum fonti, qua plurimus exit, 106 a

Subde caput, corpusque simul, simul elue crimen.  
 Rex iussae succedit aquae. Vis aurea tinxit  
 Flumen, et humano de corpore cessit in amnem.  
 60 Nunc quoque iam veteris percepto semine venae  
 Arva rigent auro madidis pallentia glebis.

*Pan and Apollo contend in music. Tmolus is judge: Midas is present. Tmolus gives the prize to Apollo, but Midas prefers Pan's pipe to Apollo's lute.*

Ille, perosus opes, silvas et rura colebat,  
 Panaque montanis habitantem semper in antris.  
 Pingue sed ingenium mansit, nocituraque, ut ante,  
 Rursus erant domino stolidae praecordia mentis. 108  
 Nam freta prospiciens late riget arduus alto  
 Tmolus in ascensu, clivoque extensus utroque  
 Sardibus hinc, illinc parvis finitur Hypaepis.  
 Pan ibi dum teneris iactat sua carmina nymphis 153 a  
 70 Et leve cerata modulatur arundine carmen,  
 Ausus Apollineos prae se contemnere cantus,  
 Iudice sub Tmolo certamen venit ad impar.  
 Monte suo senior iudex consedit, et aures  
 Liberat arboribus; queru coma caerulea tantum 123  
 Cingitur, et pendent circum cava tempora glandes.  
 Isque deum pecoris spectans 'In iudice' dixit  
 Nulla mora est' Calamis agrestibus insonat ille: 112  
 Barbaricoque Midan... aderat nam forte canenti... 107 b  
 Carmine delenit. Post hunc sacer ora retorsit  
 80 Tmolus ad os Phoebi; vultum sua silva secuta est.  
 Ille caput flavum lauro Parnaside vinctus 100  
 Verrit humum Tyrio saturata murice palla:  
 Instructamque fidem gemmis et dentibus Indis  
 Sustinet a laeva; tenuit manus altera plectrum; f. 146, C(c)  
 Artificis status ipse fuit. Tum stamina docto  
 Pollice sollicitat, quorum dulcedine captus  
 Pana iubet Tmolus citharae summittere cannas. 108 (a)  
 Iudicium sanctique placet sententia montis  
 Omnibus. Arguitur tamen, atque iniusta vocatur 106 3  
 90 Unius sermone Midae.

*Midas has ass's ears. In vain he tries to conceal it. His valet tells it to the ground, and presently a crop of reeds grows up on the place and, vocal, proclaims it to the world.*

Nec Delius aures  
 Humanam stolidas patitur retinere figuram :  
 Sed trahit in spatium, villisque albentibus implet,  
 Instabilesque imas facit et dat posse moveri.  
 Cetera sunt hominis : partem damnatur in unam,  
 Induiturque aures lente gradientis aselli.  
 Ille quidem celat, turpique onerata pudore  
 Tempora purpureis temptat velare tiaris.  
 Sed solitus longos ferro resecare capillos  
 Viderat hoc famulus. Qui, quum nec prodere visum  
 100 Dedeceus auderet, cupiens efferre sub auras,  
 Nec posset reticere tamen, secedit, humumque  
 Effodit, et, domini quales aspexerit aures, 149  
 Voce refert parva, terraeque immurmurat haustae : 108 (a)  
 Indiciumque suae vocis tellure regesta  
 Obruit, et scrobibus tacitus discedit opertis.  
 Creber arundinibus tremulis ibi surgere lucus 119 :  
 Coepit, et, ut primum pleno maturuit anno,  
 Prodidit agricolam. Leni nam motus ab austro  
 Obruta verba refert, dominique coarguit aures.

## XVI.

## THE GOLDEN FLEECE.

We are the Jasons—we have won the fleece.

SHAKESPEARE, MERCHANT OF VENICE.

## ARGUMENT.

JASON goes in search of the Golden Fleece, and, by the help of Medea's magic arts, overcomes all the difficulties which are placed in his way, and carries her off with him from Iolcos.

(This story is part of the subject of the 4th Pythian Ode of Pindar. Ovid has it in another form in the Heroides, Medea Jasoni. It is told in English in Mr. Morris' 'Life and Death of Jason'.)

*The Argonauts have reached Colchis, and demand the fleece of Aeetes. Medea is smitten with love for Jason, and struggles long against the temptation to help him.*

IAMQUE fretum Minyae Pagasea puppe seabant :  
 Perpetuaque trahens inopem sub nocte senectam  
 Phineus visus erat, iuvenesque Aquilone creati 128  
 Virgineas volucres miseri senis ore fugarant :  
 Multaque perpessi claro sub Iasone tandem  
 Contigerant rapidas limosi Phasidos undas.  
 Dumque adeunt regem, Phrixaeaque vellera poscunt, 158 a  
 Lexque datur Minyis magnorum horrenda laborum, {<sup>138.</sup>  
 Concipit interea validos Aeëtias ignes : <sup>¶. 124. 3</sup>  
 10 Et luctata diu, postquam ratione furorem 113  
 Vincere non poterat, 'Frustra, Medea, repugnas :  
 Nescio quis deus obstat' ait ; 'mirumque, nisi hoc est,  
 Aut aliquid certe simile huic, quod amare vocatur.  
 Nam cur iussa patris nimium mihi dura videntur ?  
 Sunt quoque dura nimis. Cur, quem modo denique vidi,  
 Ne pereat, timeo ? quae tanti causa timoris ? <sup>¶. 162, a 122 a</sup>  
 Excute virgineo concéptas pectore flamas,  
 Si potes, infelix. Si possem, sanior essem : <sup>¶. 164, v. 1 (3)</sup>  
 Sed gravat invitam nova vis, aliudque cupidus,  
 20 Mens aliud suadet. Video meliora, proboque :  
 Deteriora sequor. Quid in hospite, regia virgo,  
 Ureris, et thalamos alieni concipis orbis ?

Haec quoque terra potest, quod ames, dare. Vivat, **150**  
 Occidat, in dis est. Vivat tamen ; idque precari [an ille  
 Vel sine amore licet. Quid enim commisit Iäson ?  
 Quem, nisi crudelem, non tangat Iäsonis aetas *A. 152, II. C*  
 Et genus et virtus ? quem non, ut cetera desint, **152, I. 5**  
 Ore movere potest ? certe mea pectora movit.  
 At nisi opem tulero, taurorum adflabitur ore, *A. 164, V. 1(1)*

**30** Concurretque suaे segetis tellure creatis **123**  
 Hostibus, aut avido dabitur fera praeda draconi.  
 Hoc ego si patiar, tum me de tigride natam,  
 Tum ferrum et scopulos gestare in corde fatebor.  
 Cur non et specto pereuntem, oculosque videndo **1414**  
 Conscelero ? cur non tauros exhortor in illum,  
 Terrigenasque feros, insopitumque draconem ?  
 Di meliora velint. Quamquam non ista precanda,  
 Sed facienda mihi. Prodamne ego regna parentis,  
 Atque ope nescio quis servabitur advena nostra,

**40** Ut per me sospes sine me det lintea ventis,  
 Virque sit alterius, poenae Medea relinquar ?  
 Si facere hoc, aliamve potest praeponere nobis, **106<sup>a</sup>**  
 Occidat ingratu. Sed non is vultus in illo,  
 Non ea nobilitas animo est, ea gratia formae,  
 Ut timeam fraudem meritique oblivia nostri. *A. 162, B 1, 133*  
 Et dabit ante fidem, cogamque in foedera testes *A. 142, C 5*  
 Esse deos. Quin tuta times ! Accingere, et omnem  
 Pelle moram. Tibi se semper debebit Iäson,  
 Te face sollempni iunget sibi, perque Pelasgas

**50** Servatrix urbes matrum celebrabere turba.  
 Ergo ego germanam fratremque patremque deosque  
 Et natale solum, ventis ablata, relinquam ?  
 Nempe pater saevus, nempe est mea barbara tellus,  
 Frater adhuc infans ; stant mecum vota sororis :  
 Maximus intra me deus est. Non magna relinquam :  
 Magna sequar ; titulum servatae pubis Achivae,  
 Notitiamque loci melioris, et oppida, quorum  
 Hic quoque fama viget, cultusque artesque locorum :  
 Quemque ego cum rebus, quas totus possidet orbis,

**60** Aesoniden mutasse velim, quo coniuge felix **125<sup>(a)</sup>**  
 Et dis cara ferar, et vertice sidera tangam.  
 Quid, quod nescio qui mediis incurrere in undis

Dicuntur montes, ratibusque inimica Charybdis 106<sup>3</sup>  
 Nunc sorbere fretum, nunc reddere, cinctaque saevis  
 Scylla rapax canibus Siculo latrare profundo?  
 Nempe tenens quod amo, gremioque in Iäsonis haerens  
 Per freta longa ferar. Nihil illum amplexa verebor:  
 Aut, siquid metuam, metuam de coniuge solo.  
 Coniugiumne vocas, speciosaque nomina culpae 106<sup>(a)</sup>  
 70 Imponis, Medea, tuae? quin aspice, quantum  
 Aggrediare nefas, et dum licet, effuge crimen.' 149  
 Dixit: et ante oculos rectum pietasque pudorque  
 Constiterant, et victa dabat iam terga Cupido.

*But the sight of Jason dispels all her resolution, and when he asks her to be his wife, she promises her aid and gives him magic charms.*

Ibat ad antiquas Hecates Perseïdos aras,  
 Quas nemus umbrosum secretaque silva tegebat.  
 Et iam fortis erat, pulsusque recesserat ardor:  
 Quum videt Aesoniden, extinctaque flamma revixit.  
 Erubuere genae, totoque recanduit ore, 112  
 Utque solet ventis alimenta assumere, quaeque  
 80 Parva sub inducta latuit scintilla favilla,  
 Crescere et in veteres agitata resurgere vires,  
 Sic iam lensus amor, iam quem languere putares, A. 152, II. C  
 Ut vidit iuvenem, specie praesentis inarsit. A. 163, IV. 1  
 Et casu solito formosior Aesone natus 156, V. B, 123  
 Illa luce fuit; posses ignoscere amanti. 106<sup>3</sup>  
 Spectat, et in vultu veluti tum denique viso  
 Lumina fixa tenet, nec se mortalia demens  
 Ora videre putat, nec se declinat ab illo.  
 Ut vero coepitque loqui, dextramque prehendit  
 90 Hospes, et auxilium sumissa voce rogavit,  
 Promisitque torum, lacrimis ait illa profusis:  
 'Quid faciam, video, nec me ignorantia veri 149  
 Decipiet, sed amor. Servabere munere nostro:  
 Servatus promissa dato.' Per sacra triformis  
 Ille deae, lucoque foret quod numen in illo  
 Perque patrem socii cernentem cuncta futuri,  
 Eventusque suos et tanta pericula iurat.  
 Creditus accepit cantatas protinus herbas,  
 Edidicitque usum, laetusque in tesca recessit.

*On the morrow Jason attacks his first labour, to tame a yoke of fire-breathing oxen.*

100 Postera depulerat stellas Aurora micantes :  
 Conveniunt populi sacrum Mavortis in arvum,  
 Consistuntque iugis. Medio rex ipse resedit 121, B  
 Agmine purpureus sceptroque insignis eburno.  
 Ecce adamanteis vulcanum naribus efflant 123  
 Aeripedes tauri, tactaeque vaporibus herbae  
 Ardent. Utque solent pleni resonare camini,  
 Aut ubi terrena silices fornace soluti  
 Conciipient ignem liquidarum aspergine aquarum :  
 Pectora sic intus clausas volventia flamas [108 : & (a)]  
 110 Gutturaque usta sonant. Tamen illis Aesone natus  
 Obvius it. Vertere truces venientis ad ora  
 Terribiles vultus praefixaque cornua ferro, 112  
 Pulvereumque solum pede pulsavere bisulco,  
 Fumificisque locum mugitibus impleverunt.  
 Deriguere metu Minya. Subit ille, nec ignes 111  
 Sentit anhelatos... tantum medicamina possunt... f. 135, E  
 Pendulaque audaci mulcet palearia dextra,  
 Suppositosque iugo pondus grave cogit aratri  
 Ducere, et insuetum ferro proscindere campum.  
 120 Mirantur Colchi : Minya clamoribus augent,  
 Adiunctaque animos.

*The next task is to sow the dragon's teeth, from which springs a crop of armed men, who set on Jason; but he, prepared by Medea, turns their arms against each other.*

Galea tum sumit aëna  
 Vipereos dentes, et aratos spargit in agros.  
 Semina mollit humus valido prætincta veneno,  
 Et crescent, fiuntque sati nova corpora dentes.  
 Utque hominis speciem materna sumit in alvo,  
 Perque suos intus numeros componitur infans,  
 Nec nisi maturus communes exit in auras :  
 Sic ubi visceribus gravidae telluris imago  
 Effecta est hominis, feto consurgit in arvo :  
 130 Quodque magis mirum est, simul edita concutit arma.  
 Quos ubi viderunt præacutae cuspidis hastas 128  
 In caput Haemonii iuvenis torquere parantes,

Demisere metu vultumque animumque Pelasgi. 111  
 Ipsa quoque extimuit, quae tutum fecerat illum : 99  
 Utque peti vidi iuvenem tot ab hostibus unum,  
 Palluit, et subito sine sanguine frigida sedit :  
 Neve parum valeant a se data gramina, carmen *A. 163, II.*  
 Auxiliare canit, secretasque advocat artes.  
 Ille gravem medios silicem iaculatus in hostes  
 140 A se depulsum Martem convertit in ipsos.  
 Terrigenae pereunt per mutua vulnera fratres,  
 Civilique cadunt acie. Gratantur Achivi,  
 Victoremque tenent, avidisque amplexibus haerent.  
 Tu quoque victorem complecti, barbara, velles : *A. 152, II. D.*  
 Obstitit incepto pudor ; at complexa fuisses : 108<sup>a</sup>  
 Sed te, ne faceres, tenuit reverentia famae. 132  
 Quod licet, affectu tacito laetaris, agisque  
 Carminibus grates et dis auctoribus horum. 108<sub>3</sub>

*He still has to elude the vigilance of the dragon that guards the fleece ;  
 but this too he accomplishes by Medea's aid.*

Pervigilem superest herbis sopire draconem,  
 150 Qui crista linguisque tribus praesignis et uncis  
 Dentibus horrendus custos erat arietis aurei.  
 Hunc postquam sparsit Lethaei gramine suci,  
 Verbaque ter dixit placidos facientia somnos,  
 Quae mare turbatum, quae concita flumina sistunt :  
 Somnus in ignotos oculos sibi venit, et auro 119<sup>(a)</sup>  
 Heros Aesonius potitur ; spolioque superbus 111  
 Muneris auctorem secum, spolia altera, portans 90  
 Victor Iölciascos tetigit cum coniuge portus.

## XVII.

## CEPHALUS AND PROCRIS.

(VII. 670—699, 753—862.)

*Pyramus.* Not Shafalus to Procrus was so true.*Thisbe.* As Shafalus to Procrus, I to you.

SHAKESPEARE, A MIDSUMMER NIGHT'S DREAM, ACT V. SC. I.

## ARGUMENT.

CEPHALUS received with his bride two gifts: a hound whose speed none could surpass, which was turned to stone; and a spear that none could avoid, with which he unwittingly slew his wife.

*Cephalus and his friends are entertained at Telamon's court by Phocus, son of Eacus, who notices the spear in his hand and asks its history.*

PHOCUS in interius spatium pulchrosque recessus  
 Cecropidas ducit, cum quis simul ipse resedit.  
 Aspicit Aeoliden ignota ex arbore factum  
 Ferre manu iaculum, cuius fuit aurea cuspis.  
 Pauca prius mediis sermonibus ille locutus  
 'Sum nemorum studiosus' ait 'caedisque ferinae: 132  
 Qua tamen e silva tenebas hastile recisum, 149  
 Iamdudum dubito; certe si fraxinus esset, p. 164. V. 1 (3)  
 Fulva colore foret: si cornus, nodus inesset.  
 10 Unde sit, ignoro; sed non formosius isto 124.  
 Viderunt oculi telum iaculabile nostri.  
 Excipit Actaeis e fratribus alter, et 'Usum  
 Maiorem specie mirabere' dixit 'in isto.  
 Consequitur, quodcumque petit, fortunaque missum  
 Non regit: et revolat nullo referente cruentum.'  
 Tum vero iuvenis Nereius omnia quaerit,  
 Cur sit, et unde datum, quis tanti muneri auctor. 149

(Cephalus replies.) *It is a gift from his wife which has caused all his woe. She gave him, when he married her, a hound, the gift of Diuina, and this javelin.*

Quae petit, ille refert. Sed enim narrare pudori 108  
 Qua tulerit mercede; silet, tactusque dolore [est, 117, 149

20 Coniugis amissae lacrimis ita fatur abortis :  
 'Hoc me, nate dea, quis possit credere? telum 123  
 Flere facit, facietque diu, si vivere nobis *A. 164, V. 1 (1)*  
 Fata diu dederint. Hoc me cum coniuge cara  
 Perdidit : hoc utinam caruisse munere semper ! *{A. 153, G. 119}*  
 Procris erat, si forte magis pervenit ad aures  
 Orithyia tuas, raptae soror Orithyiae :  
 Si faciem moresque velis conferre duarum, [theus,  
 Dignior ipsa rapi. Pater hanc mihi iunxit Erech- *A. 170, I. 2*  
 Hanc mihi iunxit amor. Felix dicebar eramque. *[A. 152, II. B]*

30 Non ita dis visum est, aut nunc quoque forsitan essem.  
 Dat nova nupta mihi, tamquam se parva dedisset *A. 165, VII.*  
 Dona, canem munus, quem quum sua traderet illi **90, 153 (1)**  
 Cynthia, "Currendo superabit" dixerat "omnes." *141 4*  
 Dat simul et iaculum, manibus quod, (cernis,) habemus.  
 Muneris alterius quae sit fortuna requiris?  
 Accipe : mirandi novitate movebere facti. *144 1*

*The hound is let loose in the chase of a wild beast that has ravaged the Theban land. Unsurpassed, it was not unequalled in speed: and as if Heaven was unwilling that either should conquer, both are turned to stone.*

Carmina Laïades non intellecta priorum  
 Solverat ingeniis, et praecipitata iacebat  
 Immemor ambagum vates obscura suarum. *133*

40 Protinus Aoniis immittitur altera Thebis *106 (a)*  
 Pestis, et exitio multo pecorumque suoque  
 Rurigenae pavere feram. Vicina iuventus *113*  
 Venimus, et latos indagine cinximus agros. *160*  
 Illa levi velox supererabat retia saltu,  
 Summaque transibat positarum lina plagarum.  
 Copula detrahitur canibus, quas illa sequentes *119*  
 Effugit, et celeri non segnior alite ludit.  
 Poscor et ipse meum consensu Laelapa magno : *A. 134, III. 3*  
 Muneris hoc nomen : iam dudum vincula pugnat

50 Exuere ipse sibi, colloque morantia tendit. *A. 140, B*  
 Vix bene missus erat, nec iam poteramus, ubi esset, *149*  
 Scire ; pedum calidus vestigia pulvis habebat :  
 Ipse oculis eruptus erat Non ocior illo *107*  
 Hasta, nec excussae contorto verbere glandes,

Nec Gortyniaco calamus levis exit ab arcu.  
 Collis apex medii subiectis imminet arvis :  
 Tollor eo, capioque novi spectacula cursus, 132  
 Quo modo deprendi, modo se subducere ab ipso  
 Vulnera visa fera est. Nec limite callida recto,  
 60 In spatiumque fugit, sed decipit ora sequentis  
 Et reddit in gyrum, ne sit suus impetus hosti.  
 Imminet hic, sequiturque parem, similisque tenenti  
 Non tenet, et vanos exercet in aëra morsus.  
 Ad iaculi vertebar opem ; quod dextera librat  
 Dum mea, dum digitos amentis indere templo, 106 (a)  
 Lumina deflexi. Revocataque rursus eodem  
 Rettuleram : medio, mirum ! duo marmora campo  
 Aspicio ; fugere hoc, illud latrare putas. p. 152, II. 1 C  
 Scilicet invictos ambo certamine cursus  
 70 Esse deus voluit, si quis deus affuit illis.'

*Cephalus next tells the story of the javelin. He was out alone hunting, and, heated with the toil, sighed aloud for the breeze (Aura) to come and refresh him. This was reported to Procris by some one who fancied that Aura was the name of a nymph beloved of Cephalus.*

Hactenus, et tacuit. ' Iaculo quod crimen in ipso p. 23. note  
 Phocus ait. Iaculi sic crima reddidit ille. [est ?']

' Gaudia principium nostri sunt, Phoce, doloris ; 133  
 Illa prius referam. Iuvat o meminisse beati  
 Temporis, Aeacida, quo primos rite per annos  
 Coniuge eram felix, felix erat illa marito.  
 Mutua cura duos et amor socialis habebat.  
 Nec Iovis illa meo thalamos praeferret amori,  
 Nec, me quae caperet, non si Venus ipsa veniret, { 150, p. 164,  
 80 Ulla erat ; aequales urebant pectora flammæ.  
 Sole fere radiis feriente cacumina primis  
 Venatum in silvas iuvenaliter ire solebam :  
 Nec mecum famulos, nec equos, nec naribus acres  
 Ire canes, nec lina sequi nodosa sinebam :  
 Tuttus eram iaculo. Sed cum satiata ferinae 132  
 Dextera caedis erat, repetebam frigus et umbras,  
 Et quae de gelidis exhalat vallibus, auram.  
 Aura petebatur medio mihi lenis in aestu :  
 Auram expectabam : requies erat illa labori.  
 90 " Aura," recordor enim, " venias " cantare solebam,

“Meque iuves, intresque sinus, gratissima, nostros : *l. 153, G*  
 Utque facis, relevare velis, quibus urimur, aestus.” *91*  
 Forsitan addiderim...sic mea fata trahebant... *l. 152, D*  
 Blanditias plures et “Tu mihi magna voluptas”  
 Dicere sim solitus, “tu me reficisque fovesque :  
 Tu facis, ut silvas, ut amem loca sola, meoque *l. 161, II. 2 (1)*  
 Spiritus iste tuus semper captatur ab ore.”  
 Vocibus ambiguis deceptam praebuit aurem  
 Nescio quis, nomenque Aurae tam saepe vocatum  
 100 Esse putans nymphae, nympham mihi credit *107*  
 Criminis extempro ficti temerarius index [amari.  
 Procrin adit, linguaque refert audita susurra. *l. 136, IV. (4)*

*Procris at first refuses to believe it, but at last follows her husband and listens for herself. Cephalus hearing a rustling, and fancying that it was some wild beast, hurls his spear into the brake. He is startled by a shriek, and finds his wife mortally wounded. The mistake is explained when it is too late.*

Credula res amor est. Subito collapsa dolore,  
 Ut sibi narratur, cecidit ; longoque refecta *l. 146, E a*  
 Tempore se miseram, se fati dixit inqui : *128*  
 Deque fide questa est, et crimine concita vano  
 Quod nihil est, metuit, metuit sine corpore nomen,  
 Et dolet infelix veluti de felice vera.  
 Saepe tamen dubitat, speratque miserima falli,  
 110 Indicioque fidem negat, et, nisi viderit ipsa,  
 Damnatura sui non est delicta mariti.  
 Postera depulerant Aurora lumina noctem :  
 Egredior, silvamque peto ; victorque per herbas  
 “Aura veni” dixi, “nostroque medere labori...” *108, 3*  
 Et subito gemitus inter mea verba videbar  
 Nescio quos audisse. “Veni” tamen “optima !” dixi.  
 Fronde levem rursus strepitum faciente caduca  
 Sum ratus esse feram, telumque volatile misi.  
 Procris erat, medioque tenens in pectore vulnus, *l. 139, C 6*  
 120 “Ei mihi !” conclamat. Vox est ubi cognita fidae  
 Coniugis, ad vocem praeceps amensque cucurri.  
 Semianimem et sparsas foedantem sanguine vestes  
 Et sua, me miserum ! de vulnere dona trahentem *138*  
 Invenio, corpusque meo mihi carius ulnis

Mollibus attollo, scissaque a pectore veste  
Vulnera saeva ligo, conorque inhibere cruem,  
Neu me morte sua sceleratum deserat, oro.  
Viribus illa carens et iam moribunda coëgit      119<sup>s</sup>  
Haec se pauca loqui : " Per nostri foedera lecti,  
130 Perque deos supplex oro superosque meosque,  
Per siquid merui de te bene, perque manentem  
Nunc quoque, quum pereo, causam mihi mortis, amorem,  
Ne thalamis Auram patiare innubere nostris."      108<sup>a</sup>  
Dixit ; et errorem tum denique nominis esse  
Et sensi, et docui. Sed quid docuisse iuvabat ?  
Labitur, et parvae fugiunt cum sanguine vires.  
Dumque aliquid spectare potest, me spectat, et in me  
Infelicem animam nostroque exhalat in ore.  
Sed vultu meliore mori secura videtur.'

## XVIII.

## THE TUSCAN MARINERS.

(III. 582—691.)

Bacchus that first from out the purple grape  
 Crushed the sweet poison of misused wine,  
 After the Tuscan mariners transformed,  
 Coasting the Tyrrhene shore, as the winds listed,  
 On Circe's island fell.—MILTON, COMUS.

## ARGUMENT.

*All Thebes is beside itself with enthusiasm for its new god the son of Semele. But Pentheus, its king, refuses to be led away by the popular frenzy, and sends out his officers to find and bring before him the pretended deity. Bacchus they cannot find, but they bring before the king one of his votaries, who vindicates his belief by relating the punishment inflicted on his comrades, who had thought to play a trick on the god, and lead him captive.*

(Acoetes tells his tale.) ‘I began life as a poor fisherman, but I grew tired of sticking limpet-like to the same rock, and so studied the simple rules of navigation so as to venture further from home.’

ILLE metu vacuus ‘Nomen mihi’ dixit ‘Acoetes, 119 & 107  
 Patria Maeonia est, humili de plebe parentes.  
 Non mihi quae duri colerent, pater, arva iuvenci, 150  
 Lanigerosve greges, non ulla armenta reliquit.  
 Pauper et ipse fuit, linoque solebat et hamis 119  
 Decipere, et calamo salientes ducere pisces.  
 Ars illi sua census erat. Quum traderet artem, 153 :  
 ‘Accipe quas habeo, studii successor et heres,’ 132  
 Dixit ‘opes :’ moriensque mihi nil ille reliquit,  
 10 Praeter aquas ; unum hoc possum appellare paternum.  
 Mox ego, ne scopulis haererem semper in Isdem, A. 163, II.  
 Addidici regimen dextra moderante carinae  
 Flectere et Oleniae sidus pluviale capellae,  
 Taygetenque Hyadasque oculis Arctonque notavi,  
 Ventorumque domos et portus puppibus aptos. 106 :

*On one of my voyages I happened to land in Chios. When I summoned my companions to rejoin the ship they brought with them a girl-looking youth whom they had carried off from the shore. I saw by his face and gait that it was no mortal that they had taken, and prayed his favour, but they laughed my prayers to scorn.*

Forte petens Delon Chiae telluris ad oras  
 Applicor, et dextris adducor littora remis, 101  
 Doque leves saltus udaeque immittor arenae.  
 Nox ubi consumpta est,—Aurora rubescere primo  
 20 Cooperat :—exsурgo, laticesque inferre recentes *p. 170, I. 2 c 2*  
 Admoneo, monstroque viam, quae ducat ad undas. 150  
 Ipse, quid aura mihi tumulo promittat ab alto, 149  
 Prospicio, comitesque voco, repetoque carinam.  
 'Adsumus en !' inquit sociorum primus Opheltes, 130  
 Utque putat, praedam deserto nactus in agro,  
 Virginea puerum ducit per littora forma. 115  
 Ille mero somnoque gravis titubare videtur, 111  
 Vixque sequi. Specto cultum faciemque gradumque ;  
 Nil ibi quod credi posset mortale, videbam. 150  
 30 Et sensi, et dixi sociis 'Quod numen in isto *p. 23, note*  
 Corpore sit, dubito, sed corpore numen in isto est. 149 *b*  
 Quisquis es, o faveas, nostrisque laboribus adsis : 107 *b*  
 His quoque des veniam.' 'Pro nobis mitte pre- 140 *c*  
 Dictys ait, quo non aliis concendere summas [cari, ' { *p. 170, I. 2 a*  
 Ocior antemnas, prensoque rudente relabi.  
 Hoc Libys, hoc flavus, prorae tutela, Melanthus, 90  
 Hoc probat Alcimedon, et qui requiemque modumque  
 Voce dabat remis, animorum hortator Epopeus :  
 Hoc omnes alii : praedae tam caeca cupido est.

*As owner of the ship I opposed his being brought on board, but I was overpowered. Bacchus, for he it was, awoke with the tumult, and in answer to their perfidious promises to convey him whither he would, requested to be carried to Naxos.*

40 'Non tamen hanc sacro violari pondere pinum  
 Perpetiar' dixi, 'pars hic mihi maxima iuris.' 181  
 Inque aditu obsisto. Furit audacissimus omni  
 De numero Lycabas, qui Tusca pulsus ab urbe  
 Exilium dira poenam pro caede luebat.  
 Is mihi, dum resto, iuvenili guttura pugno 107, 153 *a*

Rupit, et excussum misisset in aequora, si non *¶. 164, V. 1 (3)*  
 Haesisset, quamvis amens, in fune retentus. *¶. 165, note 2*  
 Impia turba probat factum. Tum denique Bacchus,...  
 Bacchus enim fuerat...veluti clamore solutus

50 Sit sopor, aque mero redeant in pectora sensus, *¶. 165, VII.*  
 'Quid facitis? quis clamor?' ait, 'qua, dicite, nautae,  
 Huc ope perveni? quo me deferre paratis?' *¶. 170, I. 2 c (1)*  
 'Pone metum,' Proreus 'et quos contingere portus  
 Ede velis,' dixit, 'terra sistere petita.' *149*  
 'Naxon' ait Liber 'cursus adverteite vestros.' *101*  
 Illa mihi domus est, vobis erit hospita tellus.'

*I took the helm and turned the ship's course for Naxos, but this was not what my comrades meant. I would not be a party to their plots, and resigned the helm to another.*

Per mare fallaces perque omnia numina iurant  
 Sic fore, meque iubent pictae dare vela carinae. *¶. 171, II. 2*  
 Dextera Naxos erat: dextra mihi lintea danti

60 'Quid facis, o demens? quis te furor' inquit 'Acoete,'  
 Pro se quisque, 'tenet? laevam pete.' Maxima nutu  
 Pars mihi significat, pars, quid velit, aure susurrat. *149*  
 Obstupui, 'Capiat' que 'aliquis moderamina' dixi  
 Meque ministerio scelerisque artisque removi. *123*  
 Increpor a cunctis, totumque immurmurat agmen.  
 E quibus Aethalion 'Te scilicet omnis in uno  
 Nostra salus posita est!' ait, et subit ipse meumque  
 Explet opus, Naxoque petit diversa relicta.

*Then Bacchus, further mocking them, appeals to them with tears, as helpless in their hands. They only pull the harder, but the vessel is as motionless for all their efforts as 'painted ship upon a painted ocean.'*

Tum deus illudens, tamquam modo denique fraudem  
 70 Senserit, e puppi pontum prospectat adunca *152, I. 6*  
 Et flenti similis 'Non haec mihi litora, nautae,  
 Promisistis' ait, 'non haec mihi terra rogata est.' *107 (d)*  
 Quo merui poenam facto? quae gloria vestra est, *111*  
 Si puerum iuvenes, si multi fallitis unum?'

Iamdudum flebam: lacrimas manus impia nostras *{¶. 150,  
 Ridet, et impellit properantibus aequora remis. *1. obs. 1**

Per tibi nunc ipsum, nec enim praesentior illo *124:*  
 Est deus, adiuro, tam me tibi vera referre.

80 Quam veri maiora fide; stetit aequore puppis  
 Haud aliter, quam si siccum navale teneret. *p. 165, VII.*  
 Illi admirantes remorum in verbere perstant,  
 Velaque deducunt, geminaque ope currere temptant.  
 Impediunt hederae remos, nexuque recurvo  
 Serpunt et gravidis distinguunt vela corymbis.

*At the waving of the god's wand, he is surrounded by his customary train. One after another the sailors jump overboard, and are turned into dolphins, but Acastus is saved.*

Ipse racemiferis frontem circumdatus uvis 100  
 Pampineis agitat velatam frondibus hastam.  
 Quem circa tigres simulacraque inania lyncum  
 Pictarumque iacent fera corpora pantherarum.  
 Exsiluere viri, sive hoc insania fecit,  
 90 Sive timor: primusque Medon nigrescere coepit  
 Corpore, et expresso spinae curvamine flecti.  
 Incipit huic Lycabas: 'In quae miracula' dixit  
 'Verteris?' et lati rictus et panda loquenti 107  
 Naris erat, squamamque cutis durata trahebat.  
 At Libys obstantes dum vult obvertere remos, 113 a  
 In spatiis resilire manus breve vidi, et illas  
 Iam non esse manus, iam pinnas posse vocari  
 Alter ad intortos cupiens dare bracchia funes  
 Bracchia non habuit, truncoque repandus in undas 115  
 100 Corpore desiluit; falcata novissima cauda est,  
 Qualia dimidiae sinuantur cornua lunae.  
 Undique dant saltus, multaque aspergine rorant,  
 Emerguntque iterum, redeuntque sub aequora rursus,  
 Inque chori ludunt speciem, lascivaque iactant  
 Corpora et acceptum patulis mare naribus efflant.  
 De modo viginti, tot enim ratis illa ferebat,  
 Restabam solus. Pavidum gelidumque trementi  
 Corpore vixque meum firmat deus 'Excute' dicens  
 'Corde metum, Diamque tene.' Delatus in illam 123  
 110 Accessi sacris, Baccheaque sacra frequento.' 126 a

## XIX.

## JUNO'S REVENGE.

(IV. 416—542.)

And tragic Ino's son, the which became  
A god of sea through his sad mother's blame,  
Now hight Palæmon, and is sailor's friend.

SPENSER, FAIRY QUEENE, iv. 21.

## ARGUMENT.

JUNO, jealous of the protection given by Ino to the infant Bacchus, visits her and her husband Athamas with madness. The latter fancies his wife to be a lioness, gives chase to her, and kills one of their children. Ino throws herself with the other from a rock and becomes a goddess of the sea.

*Juno looks with jealousy on the successes of Bacchus. Pentheus has been slain by his mother's madness: why should not the same weapon be used by Bacchus' foe?*

TUM vero totis Bacchi memorabile Thebis 121 B  
 Numen erat, magnasque novi matertera vires  
 Narrat ubique dei, de totque sororibus expers  
 Una doloris erat, nisi quem fecere sorores. 119 5  
 Aspicit hanc, natis thalamoque Athamantis haben- 111  
 Sublimes animos et alumno numine, Iuno, [tem  
 Nec tulit, et secum 'Potuit de pelice natus  
 Vertere Maeonios pelagoque immergere nautas,  
 Et laceranda suae nati dare viscera matri,  
 10 Et triplices operire novis Minyeïdas alis: 112  
 Nil poterit Iuno nisi inultos fieri dolores?  
 Idque mihi satis est? haec una potentia nostra est?  
 Ipse docet, quid agam—fas est et ab hoste doceri; 140 1  
 Quidque furor valeat, Penthea caede satisque 149  
 Ac super ostendit. Cur non stimuletur eatque <sup>A. 153, E</sup>  
 Per cognata suis exempla furoribus Ino? 108(1)

*She goes down to the nether world, and demands the help of the Furies.*

Est via declivis funesta nubila taxo;  
 Dicit ad infernas per muta silentia sedes.  
 Pallor hiemsque tenent late loca senta, novique  
 20 Qua sit iter, manes, Stygiam qua ducat ad urbem, 149

Ignorant, ubi sit nigri fera regia Ditis.  
 Sustinet ire illuc caelesti sede relicta,— 140, 128  
 Tantum odiis iraeque dabat,—Saturnia Iuno.  
 Quo simul intravit, sacroque a corpore pressum  
 Ingemuit limen, tria Cerberus extulit ora  
 Et tres latratus simul edidit. Illa sorores  
 Nocte vocat genitas, grave et implacabile numen. 123  
 Quam simul agnorunt inter caliginis umbras,  
 Surrexere deae. Sedes scelerata vocatur :  
 30 Viscera praebebat Tityos lanianda, novemque 144,  
 Iugeribus distentus erat; tibi, Tantale, nullae *f. 137, G, p. 135, II*  
 Deprenduntur aquae, quaeque imminet, effugit arbos ;  
 Aut petis, aut urgues ruiturum, Sisyphè, saxum ;  
 Volvitur Ixion et se sequiturque fugitque.  
 Molirique suis letum patruelibus ausae  
 Assidue repetunt quas perdant Belides undas. 150  
 Quos omnes acie postquam Saturnia torva 115  
 Vedit, et ante omnes Ixiona, rursus ab illo  
 Sisyphon aspiciens 'Cur hic e fratribus' inquit  
 40 'Perpetuas patitur poenas, Athamanta superbum  
 Regia dives habet, qui me cum coniuge semper  
 Sprevit ?' et exponit causas odiique viaeque,  
 Quidque velit. Quod vellet erat, ne regia Cadmi 149  
 Staret, et in facinus traherent Athamanta sorores.

*The Furies consent and Juno returns. Tisiphone, in grisly shape, sets out for the house of Athamus.*

Tisiphone canos, ut erat turbata, capillos  
 Movit et obstantes reiecit ab ore colubras,  
 Atque ita 'Non longis opus est ambagibus' inquit : 119(*a*)  
 'Facta puta, quaecumque iubes ; inamabile regnum  
 Desere, teque refer caeli melioris ad auras.'

50 Laeta redit Iuno, quam caelum intrare parantem 140,  
 Roratis lustravit aquis Thaumantias Iris.  
 Nec mora, Tisiphone madefactam sanguine sumit  
 Importuna facem, fluidoque cruento rubentem  
 Induitur pallam, tortoque incingitur angue, *f. 134, III. B 4*  
 Egrediturque domo. Luctus comitatur euntem  
 Et Pavor et Terror trepidoque Insania vultu. 115  
 Limine constiterat : postes tremuisse feruntur

Aeolii, pallorque fores infecit acernas.  
Solque locum fugit.

*Ino and Athamas seek to leave the house, but the Fury stands in their way, and launches at them her dire venom.*

	Monstris exterrita coniunx,	111
6o	Territus est Athamas, tectoque exire parabant ;	123
	Obstitit infelix aditumque obsedit Eryns,	
	Nexaque vipereis distendens bracchia nodis	115
	Caesariem excussit ; motae sonuere colubrae :	
	Inde duos mediis abrumpit crinibus angues,	
	Pestiferaque manu raptos immisit ; at illi	
	Inoosque sinus Athamanteosque pererrant,	
	Inspirantque graves animas ; nec vulnera membris	
	Ulla ferunt : mens est, quae diros sentiat ictus.	150
	Attulerat secum liquidi quoque monstra veneni,	
7o	Oris Cerberei spumas et virus Echidnae,	
	Erroresque vagos, caecaeque oblivia mentis,	
	Et scelus et lacrimas rabiemque et caedis amorem,	132
	Omnia trita simul, quae sanguine mixta recenti	
	Coxerat aere cavo, viridi versata cicuta.	
	Dumque pavent illi, vertit furiale venenum	
	Pectus in amborum, praecordiaque intima movit.	
	Tum face iactata per eundem saepius orbem	
	Consequitur motis velociter ignibus ignes.	
	Sic victrix iussique potens ad inania magni	133
8o	Regna redit Ditis, sumptumque recingitur anguem. { <sup>f. 134,</sup> III. B. 4}	

*Athamas in his madness imagines his wife with her children to be a lioness with two cubs : he tears the little Learchus from her bosom and dashes him to the ground. Ino in Bacchic frenzy flies with her other child and throws herself from a rock into the sea.*

Protinus Aeolides media furibundus in aula  
Clamat 'Io, comites, his retia tendite silvis !  
Hic modo cum gemina visa est mihi prole leaena,'  
Utque ferae sequitur vestigia coniugis amens :  
Deque sinu matris ridentem et parva Learchum  
Bracchia tendentem rapit et bis terque per auras  
Tremere rotat fundae, rigidoque infantia saxo  
Ritit ossa ferox. Tum denique concita mater,  
Olor hoc fecit, seu sparsi causa veneni,

90 Exululat passisque fugit male sana capillis : 115  
 Teque ferens parvum nudis, Melicerta, lacertis  
 'Euhoe Bacche' sonat. Bacchi sub nomine Iuno  
 Risit et 'Hos usus praestet tibi' dixit 'alumnus.'  
 Imminet aequoribus scopulus : pars ima cavatur 108 (a)  
 Fluctibus et tectas defendit ab imbribus undas,  
 Summa riget frontemque in apertum porrigit aequor.  
 Occupat hunc—vires insania fecerat—Ino,  
 Seque super pontum nullo tardata timore  
 Mittit onusque suum. Percussa recanduit unda.

*By the intervention of Venus the two become deities of the sea.*

100 At Venus immeritae neptis miserata labores 135  
 Sic patruo blandita suo est : 'O numen aquarum, 108 3  
 Proxima cui caelo cessit, Neptune, potestas : 108 1  
 Magna quidem posco, sed tu miserere meorum, 135  
 Iactari quos cernis in Ionio immenso,  
 Et dis adde tuis ; aliqua et mihi gratia ponto est.  
 Annuit oranti Neptunus et abstulit illis 108 (a)  
 Quod mortale fuit, maiestatemque verendam  
 Imposuit, nomenque simul faciemque novavit :  
 Leucotheaque deum cum matre Palaemona dixit.

## THE CALYDONIAN HUNT.

(VIII. 267—429.)

The adjoining fane the assembled Greeks express'd  
 And hunting of the Calydonian beast,  
 (Enides' valour and his envied prize,  
 The fatal power of Atalanta's eyes.

DRYDEN, PALAMON AND ARCITE.

## ARGUMENT.

*A wild boar was sent by the angry Diana to ravage the lands of Æneus.  
 A general hunt is proclaimed. The boar is killed by Meleager, who  
 gives part of the prize to Atalanta, as having drawn the first blood.*

*Diana is angry because she has been passed over in the thank-offerings  
 which Æneus has given to the other gods, and sends a wild boar to  
 devastate the neighbourhood of Calydon.*

SPARSERAT Argolicas nomen vaga fama per urbes  
 Theseos, et populi, quos dives Achaia cepit,  
 Huius opem magnis imploravere periclis. 107  
 Huius opem Calydon, quamvis Meleagron haberet, 152, I. 5  
 Sollicita supplex petit prece. Causa petendi  
 Sus erat, infestae famulus vindexque Dianaæ.  
 Oenea namque ferunt pleni successibus anni  
 Primitias frugum Cereri, sua vina Lyaeo,  
 Palladios flavae latices libasse Minervae. 145 (a)  
106 3

10 Coepitus ab agricolis superos pervenit ad omnes  
 Ambitiosus honor: solas sine ture relictas  
 Praeteritae cessasse ferunt Latoïdos aras.

Tangit et ira deos. 'At non impune feremus,  
 Quaeque inhonoratae, non et dicemur inultae'  
 Inquit, et Oeneos ultorem spreta per agros  
 Misit aprum, quanto maiores herbida tauros 124 2

Non habet Epiros, sed habent Sicula arva minores.  
 Is modo crescentes segetes proculat in herba,  
 Nunc matura metit fleturi vota coloni,

20 Et Cererem in spicis intercipit. Area frustra,  
 Et frustra exspectant promissas horrea messes.  
 Sternuntur gravidi longo cum palmite fetus,

Baccaque cum ramis semper frondentis olivae.  
 Saevit et in pecudes: non has pastorse canesve,  
 Non armenta truces possunt defendere tauri.

*Meleager comes with the picked youth of Greece to the rescue: with them too comes Atalanta, a maiden votaress of Diana, with whom Meleager falls in love.*

Diffugiunt populi, nec se nisi moenibus urbis      118  
 Esse putant tutos; donec Meleagros et una  
 Lecta manus iuvenum coiere cupidine laudis:      p. 133, B 3  
 Tu que simul nemoris decus O Tegeaea Lycae.      30

Rasilis huic summam mordebat fibula vestem:  
 Crinis erat simplex, nodum collectus in unum:  
 Ex humero pendens resonabat eburnea laevo  
 Telorum custos: arcum quoque laeva tenebat.  
 Talis erat cultu: facies, quam dicere vere  
 Virgineam in puer, puerilem in virgine possis.      150  
 Hanc pariter vidit, pariter Calydonius heros  
 Optavit, renuente deo, flammasque latentes  
 Hausit, et 'O felix siquem dignabitur' inquit  
 'Ista virum!' Nec plura sinit tempusque pudorque  
 40 Dicere: maius opus magni certaminis urguit.

*The boar is roused, and tears through the wood. The hounds disperse, and the huntsmen attack in vain.*

Silva frequens trabibus, quam nulla ceciderat 118 b  
 Incipit a plano, devexaque prospicit arva. [aetas,  
 Quo postquam venere viri, pars retia tendunt,  
 Vincula pars adimunt canibus, pars pressa sequuntur 106 (a)  
 Signa pedum, cupiuntque suum reperire periculum.  
 Concava vallis erat, quo se demittere rivi  
 Assuerant pluvialis aquae: tenet ima lacunae      p. 138, VI. (c)  
 Lenta salix ulvaeque leves iuncique palustres  
 Viminaque et longa parvae sub arundine cannae.  
 50 Hinc aper excitus medios violentus in hostes  
 Fertur, ut excussis elisi nubibus ignes.      123  
 Sternitur incursu nemus, et propulsa fragorem  
 Silva dat. Exclamant iuvenes, praetentaque forti  
 Tela tenent dextra lato vibrantia ferro.  
 Ille ruit spargitque canes, ut quisque furenti      106 (a)

Obstat, et obliquo latrantes dissipat ictu.  
 Cuspis Echionio primum contorta lacerto  
 Vana fuit, truncoque dedit leve vulnus acerno.  
 Proxima, si nimiis mittentis viribus usa

60 Non foret, in tergo visa est haesura petito :  
 Longius it ; auctor teli Pagasaeus Iason.  
 'Phoebe,' ait Ampycides 'si te coluique coloque,  
 Da mihi quod petitur certo contingere telo !'  
 Qua potuit, precibus deus annuit. Ictus ab illo 1063  
 Sed sine vulnere, aper ; ferrum Diana volanti [est,  
 Abstulerat iaculo, lignum sine acumine venit.  
 Ira feri mota est, nec fulmine lenius arsit : 124.  
 Emicat ex oculis, spirat quoque pectore flamma.  
 Utque volat moles adducto concita nervo,

70 Quum petit aut muros, aut plenas milite turres,  
 In iuvenes certo sic impete vulnificus sus 113  
 Fertur, et Eupalamon Pelagonaque, dextra tuentes  
 Cornua, prosternit. Socii rapuere iacentes.  
 Forsitan et Pylius citra Troiana perisset  
 Tempora ; sed sumpto posita conamine ab hasta  
 Arboris insiluit, quae stabat proxima, ramis,  
 Despexitque, loco tutus, quem fugerat hostem. 111  
 Dentibus ille ferox in querno stipe tritis  
 Imminet exitio, fidensque recentibus armis

80 Ornytidae magni rostro femur hausit adunco.  
 At gemini, nondum caelestia sidera, fratres,  
 Ambo conspicui, nive candidioribus ambo  
 Vectabantur equis, ambo vibrata per auras  
 Hastarum tremulo quatiebant spicula motu.  
 Vulnera fecissent, nisi saetiger inter opacas,  
 Nec iaculisisset nec equo loca pervia, silvas. 90  
 Persequitur Telamon, studioque incautus eundi 141.  
 Pronus ab arborea cecidit radice retentus.

*At last Atalanta draws blood. Meleager rejoices at her success.*

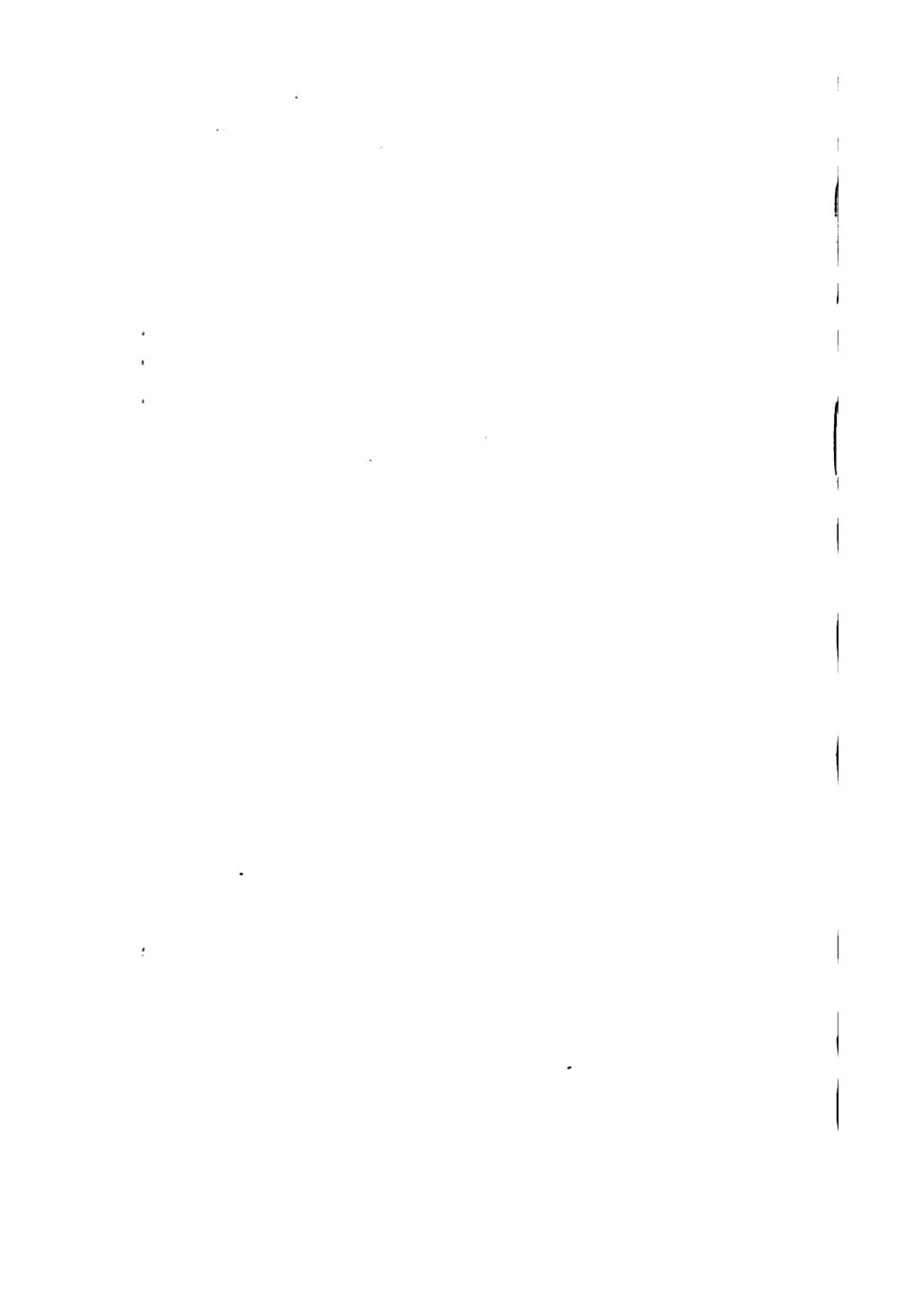
Dum levat hunc Peleus, celerem Tegeaea sagittam

90 Imposuit nervo, sinuatoque expulit arcu.  
 Fixa sub aure feri summum destringit arundo  
 Corpus, et exiguo rubefecit sanguine saetas.  
 Nec tamen illa sui successu laetior ictus, 111

Quam Meleagros erat. Primus vidisse putatur,  
 Et primus sociis visum ostendisse cruorem,  
 Et 'Meritum' dixisse 'feres virtutis honorem.'  
 Erubuere viri, seque exhortantur, et addunt  
 Cum clamore animos, iaciuntque sine ordine tela.  
 Turba nocet iactis, et quos petit, impedit ictus.

*The attack is renewed without success till Meleager brings the animal to bay, and kills him. He shares the spoil with Atalanta.*

100 At manus Oenidae variat, missisque duabus  
 Hasta prior terra, medio stetit altera tergo.  
 Nec mora, dum saevit, dum corpora versat in orbem,  
 Tridentemque novo spumam cum sanguine fundit,  
 Vulneris auctor adest, hostemque irritat ad iram,  
 Splendidaque adversos venabula condit in armos.  
 Gaudia testantur socii clamore secundo,  
 Victricemque petunt dextrae coniungere dextram. 108(a)  
 Immanemque ferum multa tellure iacentem  
 Mirantes spectant, neque adhuc contingere tutum  
 110 Esse putant; sed tela tamen sua quisque cruentat.  
 Ipse pede imposito caput exitiabile pressit,  
 Atque ita 'Sume mei spolium, Nonacria, iuris'  
 Dixit 'et in partem veniat mea gloria tecum.'  
 Protinus exuvias, rigidis horrentia saetis  
 Terga dat et magnis insignia dentibus ora.



## NOTES.

### I.

#### THE LOVERS OF BABYLON.

3. **Altam** goes with *cinxisse*. The walls were of brick (*cocciles*) and, according to HERODOTUS I. 178, were 480 stadia in circuit, 50 royal cubits in width, 200 royal cubits in height. Prof. Rawlinson estimates this at '373 ft. 4 in., or 13 ft. 4 in. higher than the extreme height of St. Paul's.' If this be correct, Babylon may well be said to mount up to heaven (JEREMIAH li. 53); but it is probably exaggerated. Sir H. C. Rawlinson believes 'that the height of the walls of Babylon did not exceed 60 or 70 English feet' (RAWLINSON'S *Herodotus*, ad locum).
4. **Coctilibus.**

Walles Full hye, of harde tiles wel ybake.

CHAUCER, *Legende of Goode Women*, 709.

**Semiramis**, probably the wife of Vul-lush III., the Pul of Scripture, about the first half of the eighth century before Christ. She is mentioned in HERODOTUS (I. 184) as building embankments to control the river. (See RAWLINSON'S *Herodotus*, I. 382, or DICT. BIBLE, art. *Pul.*)

5. **Primos gradus**, the first approaches (*i.e.* of acquaintance).
6. **Taedae fure**, by right of marriage, or, in lawful marriage; the bride was escorted to her new home by torchlight.
7. What is the antecedent to *quod*?
10. Understand *eo* with the second **magis**:

As wrie the glede and hotter is the fire;  
Forbeede a love, and it is ten times so woode.—CHAUCER, 735;

(*wrie*, from A.S. *wreon*, to cover; *glede*, hot coals or charcoal; *woode*, mad.)

15. **Iter**, predicate, 'made it a passage for the voice.'
18. **Vices**. Generally in *vicem*: the plural denotes frequent repetition.
20. It was not such a great matter to let us embrace; *vel*, at any rate. We should say, *it would not have been much*, but the Latin in such cases prefers the direct statement of the indicative. It was not in itself a great thing, that you should refuse it. So with *possum*, *debo*, *oportet*, *debet*, the imperfect or

preterite of the indicative is used, not the pluperfect subjunctive, even in an imaginary case.

Antoni gladios potuit contemnere, si sic  
Omnia dixisset.—*Juv. Sat. X.* 123.

(Cicero) might have made light of Antony's assassins, if all his utterances had been like this. Compare III. 69.

22. **Tibi debere**, are your debtors.  
 24. **Diversa sede**. Their homes were on opposite sides of the wall.  
     So *contra* (below), to the other side.  
 28. Had dried uppe the dewe of herbes wete.—*CHAUCER*, 775.  
 33. **Neve** = et ne. And lest they might miss each other by walking about in an open space.  
 34. **Umbra**. The meeting is by night, but it is moonlight, line 45.  
 35. **Niveis** suggests the transformation later. These Stories of Ovid are all 'Metamorphoses.'  
 38. **Aquis**, dative, a kind of indirect object or recipient. Oceanus receives the Setting Sun. Cp. *VIRGIL*, *Aeneid* XI. 192 :

It *cole* clamorque iterum clangorque tubarum ;  
 Hinc alii spolia occisis derupta Latinis  
 Coniuncti igni.

40—42. Note the changes of tense.  
 40. **Adoperta vultum**. It is perhaps best to take the participle in this construction as middle. Cf. *HORACE*, *Sat. I.* 6, 74 :  
     *Laevo suspensi loculos tabulamque lacerto,*  
     with their counters and slate hung on the left arm. L. Gr. p. 134, III. B. 4.  
 43. Distinguish between *oblitæ* and *oblitæ*.  
 49. **Sine ipsa**, without their owner. So *ipse* and *abrids* are 'the master.' *abrids* ἄρδη, *ipse* dixit, the master said so, a frequent formula with Pythagoras' disciples.  
 56. **Nostra**, emphatic, *mine* is the guilty soul.  
 58. I ought to have been here to receive you.  
 61. The coward *wishes* for death : the brave man *secures* it for himself.  
 63. **Dedit oscula**, belongs to the *ut* clause. This omission of *et* is very common in poetry and in animated prose. It is called Asyndeton (ἀ, privative, and συνδέω, to bind together). Cp. lines 105, 110.  
 66. **Nec mora**, and without delay. This phrase is often used as a parenthesis, and does not affect the construction of the sentence.  
 67. **Emicat**, spouts out.  
     The blood out of the wounde as broode sterte  
     As water, whanne the conduyte broken ys.—*CHAUCER*, 851.  
 68. 'Just as when the lead is cracked, and the pipe bursts, and with a hissing sound shoots out its waters in a long stream' *Longas* is part of the predicate, and goes with *eiaculatur*.

71—73. There are two causes of the transformation. The berries are bespattered with blood, and the blood soaks through to the roots, and so stains the sap.

74. **Metu nondum posito**, though she had not yet got rid of her fear. Her love makes her brave it.

75. **Oculis animoqua**, denotes the longing eagerness of the search.

77. **Ut—sic**, like the Greek  $\mu\acute{\iota}\nu-\delta\acute{\iota}$ , although—yet.

78. **An**, which is properly the second member of a disjunctive question, when used by itself generally denotes that which can hardly be. Cf. V. 71.

79. And at the last hire love than hath she founde  
Betynge with his helis on the grunde  
Al blody: and therewithal abak she sterte  
And lyke the wawes quappe gan hire herte,  
And pale as boxe she wax, and in a throwe  
Avised hir, and gan hym wel to knowe  
That it was Piramus, hire herte dere.—CHAUCER, 862.

80. **Buxo**. Ovid often uses this comparison. So in METAMM. XI. 466:

Cui protinus intima frigus  
Ossa receperunt, buxoque Simillimus ora  
Pallor obit.

Virgil dwells on its hardness. GEORG. II. 449. Torno rasile  
buxum.

82. **Stringitur**, is ruffled.

83. **Amores**, in this sense generally used in the plural.

84. **Indignos**, innocent.

85. See note on l. 40.

94. **Ebur**, the ivory sheath.

96. **Hic**, sc. amor.

For love shal we yeve strengthe and hardynesse  
To make my wounde large ynogh I gesse,  
I wol the folowen deede, and I wol be  
Felawe, and cause eke of thy deeth quod she.  
CHAUCER, 89a.

99. **Nec** — Gk.  $\bar{\nu}\bar{\delta}\acute{\iota}$ , not even.

103. **Non invideatis**, form one word = grant; otherwise **ut non** would become **ne**. What is understood to complete the construction of **invideo**?

106. **Pullatus** is the regular expression for 'in mourning.'

112. **Quod rogis superest**, i.e., the ashes, after the bodies were burnt.

## II.

## BAUCIS AND PHILEMON.

THE scene of this story is laid in the central part of Asia Minor. If Phrygia was the home of such a legend, we can understand why the simple Lycaonians called Barnabas Jupiter and Paul Mercury. ACTS XIV. 12.

1. As in I. 35, the mention of the trees prepares the way for the dénouement of the story.
3. Tantalus, the father of Pelops, was king of Phrygia. Pittheus, king of Troezen, was son of Pelops. The speaker Lelex came from Troezen.
4. **Regnata**, passive participle of intransitive verb. So HOR. *Od.* II. 6, 11, regnata Phalanto rura. OVID, *Fasti*, IV. 617, cessatis in arvis. VIRG. *Georg.* III. 33, triumphatas gentes. The use seems confined to intransitive verbs of the first conjugation.
6. **Mergi**, divers. Cf. TENNYSON'S *Brook*, 'I come from haunts of coot and hern.'
8. Mercury was son of Maia, daughter of Atlas. The **caduceus** was his staff of office as messenger of the gods: but in his mortal disguise he would leave it behind, so that **caducifer** is merely a stock epithet = the herald Mercury.
11. **Alis**, called *talaria* (cp. VI. 5), and attached to the feet.
15. **Nec iniqua = et aequa.** So *nec longae*, l. 50.
16. **Mente**, hence the Italian and French adverbs in *mente*, *ment*: e.g., *giustamente*, *justement* = *iusta mente*.
17. **Idem**, plural for *idem*. They had no servant.
19. The door was too low for them to enter without stooping.
22. The 'braise' or embers of yesterday's wood fire, not yet extinct.
24. **Ad flamas**, to a blaze. **Anili**, and so feeble.
25. **Multifidas**, chopped small. They were too poor to use logs. So part of their firewood consists of the dry dead branches that they had gathered.
29. **Sordida**, from the smoke.
30. **Join diu servato.**
32. With true courtesy they keep up a chat with their guests, to wile away the delay.
33. The **torus** is the bed; **lectus** the bedstead, of which **sponda** is the framework, **pedes** the supports.
37. The bedstead (used for a couch) could not complain that the coverlet put it to shame.
38. **Accumbo**, always at meals.
39. **Succincta**, girt up as for an effort; it pictures the old woman's weakness.

39. 40. **Pes tertius.** The three-legged table was in Ovid's time used only by poor people: without the *testa* it would have sloped. The table, according to Greek and Roman custom, was brought up to the guests, and was changed with each course: hence *mensa secunda* (51). On this occasion there is no second table, so both courses are put on at once, and the wine has to be put aside to make room for the dessert (50).

42. **Bicolor.** The olive is eaten green; but when thoroughly ripe for the oil-press, it is black.  
*Sinoerae*, a stock epithet of Minerva as a pure maiden.  
*Intiba*, endive; *lactis coacti*, curd cheese.

45. *Non acri*, dull, no longer glowing.

46. The crater was also of earthenware, of the same 'plate' (*argento*).  
The word *caelatus* properly belongs to the engraving or embossing of metals.

48. They were waxed over to make them watertight.

50. 'Wines of no great age.'

52. **Nux**, the walnut, as is plain from a poem called by that name, sometimes attributed to Ovid. The French *noix* preserves the old meaning.  
*Carica*, a Carian fig—*i.e.*, dried figs.  
*Bugosis*, wrinkled, shows that the dates too were dried.

54. **Purpureis**, the epithet belongs in sense to *uvae*.

55. To crown all were added kindly looks, and a will that showed no sluggishness or poverty.  
The whole of this description is full of happy touches.

58. **Succorescere**, as if the wine kept welling up from below. They at once conclude that the 'gods are come down in the likeness of men.'

59. **Supinis**, the mark of prayer to the *Dii superi*. The hands are held above the head, with the palms upward.

61. **Nullis paratibus**, for the absence of preparation.

62. **Custodia**, in allusion to the story of the geese on the Capitol, who by their cackling gave notice that the Gauls were climbing up by the secret way and put Manlius and his soldiers on the alert.

68. **Immunibus**. What other case could stand here, and why?  
Note the resemblance between this part of the story and the escape of Lot from Sodom.

70. **Comitate.** The active form is only found in the poets.

77. It was small even for them, modest as were their needs.

78. **Furcas**, the gables.

79. **Stramina**, of the thatch.

85. In prose *ut simus*. L. Gr. p. 170, I. 2, c. (2).

89. **Fides**, because the way in which Jupiter had asked their wishes implied a promise.

90. **Soluti**, enfeebled. So we speak of an old man 'breaking up.'

92. **Inciperent**, began to talk over.

94. **Cacumine**, especially used of the top shoot of a tree.

95. **Dum**, as long as. What would *dum licet* mean?

97. **Tyana** was a town in Cappadocia, on the high road to Syria, at the foot of Mount Taurus, and near the entrance to the Cilician gates.

99. **Non vani**, sober, serious.

101. **Serta**, as votive offerings, like those which Roman Catholic pilgrims hang up at famous shrines of the Madonna or saints.

## III.

## ATALANTA'S RACE.

THERE are two versions of this story. In Ovid, Atalanta is the daughter of Schoeneus, and so a Boeotian. In the other she is an Arcadian, the daughter of Iasus and Clymene. She is exposed as a child on the Parthenian hill, and grows up a devotee of Artemis. When grown up she was brought back to her father's house. The Delphic oracle had cautioned her against marriage, so, being very swift-footed, she refused to give her hand to any man that could not conquer her in the race, and, in order still more to dissuade her suitors, the penalty of defeat was death. The name of the winner in the other version is Milanion, which Mr. Morris has adopted in the 'Earthly Paradise,' placing the scene in Arcadia. There was a vigorous representation of this race in the Royal Academy Exhibition for 1876, by Mr. E. J. Poynter, A.R.A.

1. **Forsitan** (*fors sit an*) generally takes the subjunctive: *forsan* subjunctive or indicative: cp. VIRGIL'S 'forsan et haec olim meminisse juvabit.' *Aen.* I. 203.

7. A woman who marries gives up her own independence.

8. The responses of an oracle were called **sortes**.

**Innūba.** Note the quantity. The vowel is lengthened in the present stem of *nūbo* (cp. *dūc-*, *dūco*, *dīc-*, *dico*), and in the noun *nūbes*, and the adjective *nūbilis*. The word means 'veil,' and so a cloud is a sun-veil.

10. **Potiunda**, gerundive, of that which is fixed or destined; or possibly like the Greek verbal in *-tos*, used potentially: cp. 84.

14. 15. Ovid is fond of these disjointed sentences. Connected, this would be *tanta, ut venerit*. Compare V. 1, 6, 13, 102, in all which we should insert 'when.'

19. **Velamine**, the shawl or *lūdrion*: she would run in her *χιτών*.

23. **Ne quis.** Zeugma: with *optat* it is negative, with *timet* positive.

27. **Exigit secum**, is weighing, pondering in his mind.

29. **Aonio**, Boeotian, from the name of its old inhabitants.

30. Her running gives her fresh grace. The flush of excitement gives fresh animation to her face, and the gracefulness of her movement sets off the beauty of her figure.

31. **Decursa**, run over, used properly of the course (*decurso spatio*), so that *meta* is put for the course, of which the goal is the limit.

39. **Onchestius**. Onchestus was an ancient town of Boeotia, a little south of Lake Copais, and near to Haliartus. It was the place of meeting of the Boeotian Amphictyony.

40. **Pronepos**. The order of relationship is *pater, avus, proavus, abavus, atavus*: so *filius, nepos, pronepos, abnepos*.

41. **Citra**, on this side of—*i.e.*, does not stop short of.

43. **Molli vultu**, with relenting face.

45. Join **formosis iniquus**.

46. **Discrimine**, at the hazard, abl. of price.

48. **Poteram**, I might have been.

50. **Leti**, gen. defining *interrita*, in respect of.

51. **Aequorea origine**, his descent from Neptune, the god of the sea.

55. No maiden could refuse you; none could say a girl was foolish, who *longed* to have you for a husband.

58. She has been talking to Hippomenes in kindness. She now tries to shake off her weakness, and breaks into the third person: presently it comes back and she resumes the second person, *utinam desistere velles!*

62. Join **invidiae non ferendae** gen. of quality. If I conquer, my name will be branded with infamy for putting to death one so noble, whose only fault is his love for me.

66. **Nollem**, the negative, as in *nego*, goes with **fuissem**. I would I had *not*.

67. **Vivere**, a poetical construction; in prose *dignus eras qui viveres*.

69. **Unus eras**, see note on I. 20, 'you would be.'

71. **Facit**, direct instead of oblique. **Non sentit**, is not conscious of.

73. **Me**. Venus, the speaker.

76. **Non invida**, readily, willingly.

78. **Tamuseum**, a plain sacred to Venus, near Tamasa, the Homeric Τεμένη, in the middle of Cyprus, N.W. of Olympus. It was in a very fertile country in the neighbourhood of extensive copper mines (*telluris pars optima*). Hence the Latin name *cuprum*, our *copper*, Germ. *Kupfer*.

83. **Hinc**. Other versions bring them from the garden of the Hesperides. Cp. XII. 86.

84. **Videnda**, visible; see note on I. 10.

86. **Pronus** expresses the straining forward towards the goal.

87. **Emicat**, darts forward. The idea of *mico* is that of rapid motion. Conversely we say a thing *flashes* past.

**Libat**, skims.

88. Imitated from HOMER II. xx. 226—9:

Αἱ δὲ μὲν σκιρτφεν ἐπὶ γελῶρον κρουραν,  
 Ἀκρον ἐπὶ ἀνθερίκων καρπὸν θέον, οὐδὲ κατέκλων,  
 Ἄλλ' ὅτε δὴ σκιρτφεν ἐπ' εὐρέα νῶτα θαλδσσης,  
 Ἀκρον ἐπὶ βηγμίνος ἀλδς πολιοιο θέεσκον.

So VIRGIL of Camilla, *Aen.* VII. 808 :

Illa vel intactae segetis per summa volaret  
Gramina, nec teneras cursu laesisset aristas;  
Vel mare per medium fluctu suspensa tumenti  
Ferret iter, celoris nec tingueret aequore plantas.

And POPE, *Essay on Criticism*, 372 :

Not so when swift Camilla scours the plain,  
Flies o'er the unbending corn, and skims along the main.

Cp. SCOTT, *Lady of the Lake*, I. 18 :

E'en the slight harebell raised its head  
Elastic from her airy tread.

95. This touch is almost modern. Mr. Morris has beautifully expanded it :

Why must she drop her lids before his gaze,  
And even as she casts adown her eye,  
Redden to note his eager glance of praise,  
And wish that she were clad in other guise?  
Why must the memory to her heart arise  
Of things unnoticed when they first were heard,  
Some lover's song, some answering maiden's word?  
What makes these longings, vague, without a name,  
And this vain pity never felt before,  
This sudden languor, this contempt of fame,  
This tender sorrow for the time passed o'er,  
These doubts that grow each minute more and more?  
Why does she tremble as the time grows near,  
And weak defeat and woeful victory fear?

103. **Cesso**, an intrans. verb, might have an accus. of duration of time, which is thus made the subject of the passive.  
109. **Juvenaliter**, vigorously.  
110. **Peteret**, the oblique of *petam*, the deliberative subjunctive, am I to go after it?  
112. She was delayed (*mora*) by going out of the course, and the weight (**gravitate**) made her run less swifly.

#### IV.

#### WHY APOLLO LOVES THE BAY.

THIS is one of the Greek stories on which modern researches into the still older Sanskrit literature have poured fresh light. Daphne is the dawn, the Sanskrit *Dahanā*, from the root *dah*, to burn. The dawn is pursued by the sun and dies. "Daphne is young and beautiful—Apollo loves her—she flies before him, and dies as he embraces her with his brilliant rays. Or, as another poet of the Veda (X. 189) expresses it, 'The dawn comes near to him—she expires as soon as he begins to breathe—the mighty one irradiates the sky.' Any one who has eyes to see, and a heart to feel with nature, like the poets of old, may still see Daphne and Apollo—the dawn rushing and trembling through the sky, and fading away at the sudden approach of the bright

sun. The metamorphosis of Daphne is a continuation of the myth of peculiarly Greek growth. Daphne, in Greek, meant no longer the dawn, but it had become the name of the laurel" (**δάφνη**, Thessalian **δάφνη**, 'as wood that burns easily,' Hesych. **δαυχμὸν ἔκανοντον ξύλον**, **δάφνη**). "Hence the tree Daphne was considered sacred to the lover of Daphne, the dawn, and Daphne herself was fabled to have been changed into a tree when praying to her mother to protect her from the violence of Apollo." (MAX MÜLLER, *Essay on Comparative Mythology, Chips from a German Workshop*, II. 92.)

The same writer shows (*Science of Language*, II. 503) that another form Ahanā explains the legend of Athene's birth from the head of Zeus, as the dawn springing from the East, the forehead of the sky.

3. **Victo serpente**, ablative of cause, the participle being used as a predicate, as in *ante conditam urbem*. So 'deleta urbs Saguntum causa fuit belli Punici secundi,' the destruction of Saguntum: '*Occisus Caesar alii praeclarum facinus videbatur*' (TAC. *Ann.* I. 8), the murder of Caesar.
4. The bow was tipped with horn.
5. **Quid tibi . . . cum**: so in Greek **τι ἔμοι καὶ σοι**; sc. **κοινόν** **ἔστι**; what have I to do with thee?
6. **Ista**, that you wear.

8. His other parts besides,  
Prone on the flood, extended long and large,  
Lay floating many a rood: in bulk as huge  
As whom the fables name of wondrous size,  
Briareos or Typhon, whom the den  
By ancient Tarsus held.—MILTON, *Paradise Lost*, I. 194.

9. **Tumidum**, swelling with pride.
10. **Nescio quos** is treated as one word in metre and in construction.
11. **Assere**, claim.
13. **Cedunt**, are inferior to. The word implies a comparative, and so takes *quanto*, not *quoniam*.
15. **Percussis pennis**, with the beating of his wings; abl. of manner after *eliso*.
16. **Constitit**. The perfect marks the rapidity of the action. **Delphi**, the seat of Apollo's temple and oracle was on the south slope of Parnassus.
18. **Divisorum operum**, with different potency.
20. The lead would make it fly less easily.
21. Daphne was the daughter of Peneus. The valley of Tempe, through which the river Peneus finds its way to the sea, was specially connected with the worship of Apollo. It was there, according to the legend, that he found expiation after being polluted with the blood of the Python, and from there that he brought the laurel to Delphi. This gave rise to a festival called the Daphnephoria, in which the Delphians, every ninth year, sent a procession of youths to Tempe, and their chief brought back a branch of laurel.
26. **Vitta**, like the Scotch snood, a mark of maidenhood. Cp. SCOTT, *Lady of the Lake*, III. 5, 'the virgin snood.'

27. **Aversata petentes**, rejecting their advances.

32. **Taedas**. See I. 6, note.

33. **Ora**, a good instance of the accusative of reference, which is originally an accusative limiting *extent*. The blush spreads over her whole face.

34. **Blandis**, coaxing.

36. **Her** father. sc. Jupiter.

37. To make the sentence more graphic, the poet suddenly addresses the maiden as if she were present ; this figure is called 'apostrophe.'

40. **Sua** refers to *illum*, the *virtual* subject.

42. **Ardent**, are set on fire, so followed by the abl. of means.

43. **Sub luce**, when day breaks.

47. **Quid si comantur?** an instance of the elliptic conditional with apodosis suppressed. Cp. *εἰ δολῆς ἐμοὶ ταῦτα*, if you would only give me this.

49. **Cupido**, in his eagerness.

54. **Hostes... amor**. Note the antithesis. You flee as if an enemy were following you, but I am a friend and lover.

55. **Ne. Me miserum** implies fear.

61. I am no unkempt shepherd.

63. **Patarea**, cp. HORACE, 'Delius et Patareus Apollo,' *Od.* III. 4, 64. **Claros** was a small town on the Ionian coast, near Colophon, with a temple and an oracle ; **Tenedos**, an island off Troas ; **Patara**, a flourishing seaport on the coast of Lycia, a chief seat of Apollo's worship, with a celebrated *winter* oracle.

64. Apollo is the god of prophecy, of music, of the bow, and of medicine.

65. **Concordant**, songs are wedded to music.

69. **Potentia**, efficacy, potency.

75. Compare III. 30. Her loose gown was blown towards her so as to show the outlines of her figure.

78. **Admisso passu**, with hastened step. Cp. VIII. 89.

81. **Similis** is often used with participles. So Cicero of Diogenes in the market-place, *quaerenti similis*. Cp. XVII. 62, *similis tenenti*. It may be translated by 'as if.' Note the pres. *teneri* after *spexit*. Why not future?

82. **Stringit**, is close upon. *Lit.* grazes.

84. **Tangentia**, as they touch.

87. **Requiem negat**, gives her no rest.

93. The moment of this transformation was a favourite subject with painters of the 16th and 17th centuries.

94. **Libro**, bark. From its use as a writing material *liber* gets the secondary meaning of 'book.'

97. **Remanet**, the brightness and that alone is left.

101. Where Daphne, now a tree, as once a maid,  
Still from Apollo vindicates her shade,  
Still turns her beauties from the invading beam,  
Nor seeks in vain for succour to the stream.—POPE.

106. **Capitolia.** The Capitoline hill has two summits with a depression in the middle ; hence the plural.

A Triumph was a long procession, in which a victorious general entered the city by the Porta Triumphalis, the position of which cannot now be fixed, and passed through it to the Capitol by the Via Sacra and the Forum, to offer a bull in thanksgiving to the Capitoline Jove. He drove in a four-horse chariot (*quadriga*), wearing an embroidered toga (*toga picta*), a tunic embroidered with palm-leaves (*tunica palmata*), and a laurel-wreath. He was preceded by the captives that he had taken, and the spoils that he had won, and was followed by his troops (*longas pompas*), while the people around shouted *Io triumphe* (*laeta vox triumphum canet*).

107. In the vestibule of Augustus' temple at Rome was a bay-tree, on which was hung the civic crown of oak leaves.

110. The bay is an evergreen.

## v.

## THE DRAGON'S TEETH.

THERE are two sets of legends about the founding of Thebes. The first refers to the original city, the Cadmea, afterwards the citadel or acropolis. Cadmus, its supposed founder, is represented as the father of Semele and her sisters, the heroines of the legends of Bacchus or Dionysus (see No. XIX.). The second centres in Amphion and Zethus, the former of whom is said to have built the walls of Thebes by his music (see VIII. 31). They were not Thebans by birth, but were looked upon as the founders of the later Thebes outside the citadel, of the outer walls and the seven gates. The legend of Cadmus is often interpreted as the story of a Phoenician immigration, the legend of Europa forming part of it (NIEBUHR, *Lectures on Ancient History*), but the name is apparently Greek, and the idea of an Oriental origin is probably due to Greek colonists in Asia Minor: yet the Tyrian origin was widely adopted among the Greeks. Cp. EURIP. *Phoenissae*, 638, *Kάδμος Τόπος*.

1. **Castalio**, from a fountain on Mount Parnassus sacred to Apollo, in which the Pythian priestess used to bathe. The term is applied to the cell of the oracle. There was a steep descent from Delphi to the plain.
2. See note on III. 14, 15.
4. **Legit**, used like *carpo* with **greassus**, **vestigia**, to follow closely —as it were to take up a person's steps : **presso**, close.
5. **Auctorem viæ**, the director of his way.
6. **Cephisus**, a river that rises in Phocis, and flows through Boeotia into the lake Copais. **Vada** implies that this was near its source. The town of Panope was on its banks and near the frontier of Boeotia.

**Evaserat**, an intransitive verb with active construction, 'according to the sense.' So, *ut urbem excederent Volsci*, LIVY, II. 37. See MADVIG, § 224, c.

7. **Cornibus altis**, to be taken with **speciosam**.
8. **Impulit auras**, made the air ring.
9. **Atque ita**, and with this.
14. **Libandas**, for a libation, which formed part of the sacrifice.
16. **Specus**, as a cavity in the earth; **antrum** (our 'grotto'), (18) as a habitation.
19. **Virgis ac vimine**, hendiadys—osier boughs, or twigs.
19. **Crictis et auro**, golden crest. This description seems to have suggested some touches to SPENSER for the description of the dragon in the *Faerie Queene*, I. Canto II. Compare the following :

'Approaching nigh, he reared high afore  
His body monstrous, horrible and vast;  
Which to increase his wondrous greatness more  
Was swollen with wrath and poison, and with gore.'  
'And what more wondrous was, in either jaw,  
Three ranks of iron teeth enlarged were.  
'His blazing eyes, like two bright shining shields,  
Did burn with wrath and sparkled living fire.'

20. **Martius**, the offspring of Mars.
22. **Join Tyria de gente profecti**, the Tyrian emigrants.
23. **Infausto**, luckless.
26. **Effluxere, relinquit**. Notice the change in the tenses. The first denotes the suddenness of the action.
28. Cf. SPENSER, *Ubi supra* :

His huge long tail, wound up in hundred folds,  
Does overspread his long brass-scaly back,  
Whose wreathed boughs whenever he unfolds,  
And thick-entangled knots adown does slack,  
It sweepeth all the land behind him far,  
And of three furlongs does but little lack.

30. *i.e.*, **Plus quam media parte**, more than by the half.
32. The space between *Ursa major* and *Ursa minor* is filled by the constellation *Anguis*, or the Dragon. Cf. MILTON, *P. L.* II. 709 :

A comet  
That fires the length of Ophiuchus huge  
In the arctic sky.

33. See I. 66, note.
34. **Sive—sive**, whether they were preparing to fight or to fly.
36. **Afflati veneni**, his venomous breath.
37. What time of day does this denote?
43. **Spatiosi corporis** = an adjective. So our 'able-bodied' might be translated by 'robusti corporis.'
46. **Molarem**, a huge stone; *lit.*, a millstone (cp. *molar* teeth). Cf. EURIP. *Phoenissae*, 662, sq.

*Ἐν ἑπτὶ χέρνιβας μολάνη,  
Κέδμος ὥλεσε παυσίδων.*

48. **Cum turribus celsis.** The walls of a town had generally these watch-towers at intervals along them.

53. **Lentae,** pliant, and therefore vulnerable at the joints.

57. It had gone so deep that he had to move it about in all directions, to loosen it, and then the spike was left.

58. The steele *head* stuck fast still in his flesh.—SPENSER.

63. **Vitiatas inficit**, an instance of what is called Prolepsis (*προ-λαμβάδων*) = *ita inficit ut vitiatae sint*.

66. **Impete**, antiquated form of ablative of *impetus*, as if from *impes*.

68. **Spolio leonis.** See 39.

68 and following. The serpent moves on against Cadmus, who gradually gives ground, acting all the time on the defensive. The brute bites at the head of the spear, which he holds out to prevent attack, till the blood flows from his jaws. Nor can Cadmus inflict any decisive wound even thus, for each time that he tries to thrust it deeper in, the monster draws back his neck, till at last he succeeds in pinning him, and follows him up closely till he drives his spear home into an oak tree.

75. **Sedere**, not a prose construction: *arcebatur* = *non patiebatur*. Words of preventing generally take *quominus*.

82. **Spatium**, the size.

85. Cadmus and his wife Harmonia were afterwards changed into dragons.

Never since of serpent-kind  
Lovelier, not those that in Illyria changed  
Hermione and Cadmus.—MILTON, *Paradise Lost*, IX. 505.

89. **Pallas**, so EURIP. *Phoen.* 666 :

*Θλας ἀμύτροπος φρέδαισι Παλλάδος  
γανερεῖς δικὰν ὀδόντας  
ἐς Βαθυσκόρους γύας.*

90. **Incrementa**, the seeds. Cp. VIRGIL's magnum Jovis incrementum, *Ecl.* IV.

92. **Mortalia**, for men were to spring from them.

93. What does *majus* agree with?

98. In Roman theatres the curtain was not dropped, but raised at the end of a play, the curtain-roller being at the bottom; consequently of the figures painted on it (*signa*) the heads appeared first.

100. **Educta**, sc. *signa*, whose feet rest on the lower border of the curtain (*imo in margine*).

104. **Civilibus**, as between brethren.

106. What is the subject to *ferit*?

110. Compare the story of Medea and Jason, where the men that spring from the dragon's teeth destroy each other in a similar way. XVI. 141.

111. **Brevis**, another instance of transposed epithet for  *breve spatium vitae*.

114. **Tritonidis.** One of the names of Pallas, variously explained ; possibly it has a reference to a stream called Triton, near Alalcomenae, in Boeotia, where Athena was worshipped.  
 117. **Sortibus** links the end of the story with its beginning.

## VI.

## ANDROMEDA'S RELEASE.

THE story of Perseus is another of those in which modern criticism finds a poetical description of natural phenomena. It bears a certain resemblance to the Scandinavian legend of Sigurd and Brynhild, and so has probably a common origin. Perseus travels from East to West, where the Graiai and the Gorgons dwell, whom, as *Æschylus* tells us (*Prometheus Vinctus*, 796), neither the sun nor the nightly moon visits with its rays. He goes to slay the Gorgon Medusa. So the sun even in his setting hastens to triumph over darkness and death. The deliverance of Andromeda may be an added episode, to bring out the special feature of Medusa's head turning all to stone. Preller's explanation (*Griechische Mythologie*, II. 71), that Andromeda is the moon in the shape of a beautiful maiden attacked by the darkness in the shape of a sea-monster and rescued by the sun-god, seems far-fetched. While we may accept the main outline of a solar myth, we may surely allow some licence to the poetic faculty in the details.

It is interesting to compare with this story the legend of our national champion St. George, the hero of the 'Faerie Queene.' St. George was a native of Cappadocia. In travelling to join his legion he came to a city of Libya called Selene, whose people were plagued by a dragon which ravaged their lands. To prevent this monster from coming up to their city they offered to him daily two sheep ; and when the sheep were exhausted they were obliged to sacrifice daily two of their children. These were taken by lot, and at last the lot fell on the king's only daughter, Cleodolinda. The king offered all that he had to redeem her, but the people refused, and he was obliged to yield. The maiden went out towards the dwelling of the dragon, and as she went met the Cappadocian knight, who heard her story, and then, calling on the name of the Redeemer, attacked the monster and pinned him to the earth. He asked the maiden for her girdle, and bound the dragon fast, so that she led it to the city like a dog. When they reached the city her deliverer slew the monster, and demanded for his reward that the people should believe in his God, and should be baptized. So the king and his people believed and were baptized—20,000 in one day ! See Mrs. JAMESON'S *Sacred and Legendary Art*, vol. II.

1. **Æolus**, the son of Hippotes, and ruler of the winds.
2. The harbinger of day, the time for work.
3. **Ille**, Perseus.
4. Hermes had given him a curved sword or scimitar (l. 65), and the nymphs, the winged sandals, and the helmet of Hades to render him invisible, and a magic bag to carry the head of Medusa.

7. **Cephea**, of Cepheus, a king of Ethiopia, husband of Cassiopeia, and father of Andromeda.
8. **Maternae linguae**. Cassiopeia had boasted that her beauty exceeded that of the Nereids. Others say that it was of Andromeda's beauty that she boasted (so Kingsley), but *maternae formae* in l. 25 seems inconsistent with this.
9. **Immitis** refers only to this oracle. The temple of Jupiter Ammon was the chief oracular seat of Libya.
10. **Simul** = *simulac*.
11. Perseus was grandson of Acrisius, the son of Abas.
13. **Ignes**, the flame of love or desire.
14. **Stupet**, was dazzled, blinded. **Correptus**, fascinated.
20. Note the juxtaposition of **virum virgo**. It was unseemly for a maiden to address (*appellare*) a man.
22. **Quod**, antecedent?
23. **Sua**, emphatic; he would think that the crime which she would not confess was her own.
25. **Maternae** belongs in meaning to *fidoia*, but shows that it is pride in her own and not in her daughter's beauty.
28. **Imminet**, towers over. **Possidet**, occupies.
30. Her boasting had been the cause of all the mischief.
33. You will have time enough to weep afterwards.
35. If I wooed her on my own merits, my claim would be irresistible; but now I propose only to claim a life which I shall have saved. The contrast is between *dotes* and *meritum*.
36. **Clausam**, though in prison.
37. **Anguicomae**, with snaky locks.
42. **Legem**, the conditions.
43. **Dotalie**, an anachronism; in the heroic times the *husband* paid the dower, as the price of his bride.
47. **Balearica**. The people of the Balearic islands, now Majorca and Minorca, were famous as slingers. Hannibal had 870 of them in his army.—*LIVY*, XXI. 21.
48. **Plumbo**. The missile used with the sling was a bullet of lead about the size of a hen's egg. **Caelli**, gen. after *quantum*.
52. **Vacuo**, open, without trees.
54. **Occupat aversum**, comes down upon him from behind. So *adversus* is 'in front.'
56. **Praeceps** is used almost as if it were a participle, 'darting down.' **Immissio**, quickened. Cp. *admissio*. IV. 78.
57. **Frementis**, sc. *ferae*.
58. **Inachides** = Argive. Inachus was king of Argos.
59. **Se** is carried on to *subdit* and *versat*.
63. The sea shells stuck to his hide, like barnacles to a ship.
67. **Maduere graves**. Cp. V. 63; the wet made them heavy.
68. He could not trust his wings, thus heavy with wet, and so sought some standing place.
70. Contrast between *stantibus* and *moto*, which is emphasized by their position. How? The *aequor motum* is looked on as an agent.

72. **Exegit**, drove through.  
 80. **Virgas**, here sea plants.  
 82. The seaweed was not yet dry.  
 85. They notice the transformation, and try experiments. Whatever Medusa's head was turned upon became stone. According to another version of the story Perseus turned it upon the monster and petrified him.  
 87. **Semina iterant**, i.e., procure new plants by sowing the seeds; or possibly *iterant jactata* forms one idea and = *iterum atque iterum jactant*.  
 89. **Ut cipiunt**, &c., explains **natura**. What kind of sentence is it? The Romans knew only the red coral, which is abundant on the borders and around the islands of the Mediterranean. Of course the account of it given here is perfectly fanciful.

## VII.

## THE SPIDER'S WEB.

3. **Loco nec origine gentis**, station or birth.  
 4. **Colophonius**. Colophon was one of the twelve Ionian cities in Asia Minor, seven miles from Ephesus.  
 5. **Phocaico**. Phocaea was an important maritime city, the northernmost of the Ionian cities. It was the mother-city (*μητρόπολις*) of Marseilles. The *murex*, or purple fish, from which the purple dye was obtained, was brought in by the Phocaeans fishermen. **Bibulae**, that drink in the dye.  
 8. **Quaesierat**, had won.  
 9. **Hypaepis**, a town of Lydia, on the south slope of Mount Tmolus. The *Factolus* was a river of Lydia.  
 13. Note the position of **solum**. So graceful were her motions that it was a pleasure to see her at work.  
 15. **Rudem**, in its raw state.  
**Glomerabat**, wound it into balls.  
 16. **Repetitaque**. And going over the fleeces again and again, by repeated lengthening fined them down till they matched the mist.  
     We should say, fine spun as gossamer. So Tennyson compares the fine threads of a waterfall to 'sheets of finest lawn.' (*Lotos-eaters.*)  
 19. **Pingebat acu**, i.e., embroidered in various colours.  
 20. She was the highest teacher, and yet Arachne thought it an insult to be called her pupil.  
 22. **Simulat**, takes the shape of.  
**Canos**, understand *capillos*. **In** (not *ad*), to place on.  
 26. **Ne sperne**. In prohibitions the 2nd pers. imperative is only used in poetry, the prose form is *ne spreveris*.  
 27. Join **inter mortales maxima**. **Mortales**, in contrast to **deae**.  
 30. **Torvis**, sc. *oculis*.

32. Why *obscuram* ?

34. Join *nimum diu*.

36. I am satisfied to be my own adviser. You need not think you have gained anything by your advice: I am of the same opinion still.

39. *Venit*, she is here; *exhibuit*, disclosed.

43. *Ut solet*, &c., a beautiful description of an Italian sunrise. In the twilight the distant hills stand out a dark purple; the sky is grey, then it flushes with the palest gold, which turns to a rosy hue (*purpureus*), till at last the sun puts forth his face, and the whole east glows with white light.

45. *Solis ab ortu, upon* the sun's rising.

46. *Stolidae*, inverted epithet; the desire is foolish.

51. The two webs of alternate threads of the warp (*stamina*, because the loom was upright) are attached to the frame of the loom, and kept apart by the *arundo*, so that the shuttle (*radius*) may pass between, and so convey the thread of the woof (*subtemen*), which is then driven home by a toothed comb (*pecten*). Then by means of a series of loops attached to their ends, and fastened to two rods, the two sets of the alternate threads of the warp are crossed, so as to wrap over the thread of the woof. The shuttle is then passed back, and thus this second thread of the woof passes over the set of warp threads, which the first passed under, and under the alternate threads.

55. *Cinctae*, middle; *vestes*, accusative.

57. *Aenum*, vat.

58. *Tenues*, &c., delicate shadings of colour.

59. *Solibus*, the sun's rays being reflected.

63. The two shades that touch seem identical; it is only by comparing the extremes that you can see the difference. The truth of this is abundantly shown by the spectroscope. Each line in the solar spectrum corresponds to a ray of a certain refrangibility, and therefore of a different shade of colour, and the *dark* lines alone that have been counted are more than 3,000, the dark lines simply representing the rays that have been absorbed, and do not reach us.

64. *Lentum*, the flexible gold thread.

66. The high rock on Mars' Hill at Athens.

Cecropia, from Cecrops, the legendary first king of Attica. The Areopagus (Mars' Hill) was west of the Acropolis. It was accessible from the south side by a flight of steps cut in the rock. It gave its name to the celebrated council which sat there, and before which this conflict took place.

67. When Athens was built, Pallas and Neptune contended which of them should give a name to the city. It was agreed that whichever should produce the most useful gift to the human race should be adjudged the victor. Neptune created the horse, Pallas the olive, the symbol of peace. The latter obtained the prize. Hence, according to the common legend, the name 'Αθῆναι from 'Αθῆνα. But the derivation will not hold.

68. **Medio Jove**, abl. abs. with Jove in the midst.

70. Just as the saints in mediaeval paintings are distinguished by conventional types or emblems: St. Peter, for instance, by the keys, St. Paul by the sword, St. Mary Magdalene by her box of ointment; so here you might recognize each god by his conventional figure: Jove by his kingly insignia, Neptune by his trident, Pallas by her aegis.

71. **Stare facit**, represents as standing.

72. Note the metaphor in **vulnere**: 'the chasm in the rock.'

74. As Pallas was represented in the famous colossal statue that stood on the Acropolis at Athens.

75. **Aegide**, the breastplate in which was set the Gorgon's head.

76. **De** sometimes denotes cause—so XIII. 49, 'passu de vulnere tardo.'

77. **Canentis**, from the white silvery shimmer of the under side of the olive leaf.

78. **Operi victoria finis**. The rim of olive leaves that completes the work is the symbol that she was victorious.

81. **Maeonis**, the Lydian. Europa was carried off by Jupiter in the shape of a bull. Ovid gives a very beautiful picture of this in these three lines.

86. **Limbo**, fringe or border.

87. **Intertextos**. This is called a spondaic ending. When there is a spondee in the fifth place, the fourth must have a dactyl. But the usage is rare.

88. **Non-Livor**. Not envy itself.

89. **Flava**, golden-haired. Pallas is called **virago** from her masculine appearance.

90. **Caelestis criminis**, their excellence was a slur upon the goddess.

91. **Cytoriaco**, from Cytorus a mountain in Paphlagonia, where boxwood grows: so = of boxwood.

93. **Animosa**, high-spirited, independent, she could not bear such a slight.

96. **Futuri**. Cp. III. 50, *interrita leti*. The genitive defines the word on which it depends.

98. Hecate, the goddess of gloom and of dismal enchantments. Cp. SHAKESPEARE'S *Macbeth*, Act III. Sc. 5.

99. **Tristi medicamine**, with baleful drug.

## VIII.

## LATONA'S REVENGE.

THE story in its earliest form is found in HOMER, *Iliad*, XXIV. 602—617. (*Achilles is persuading Priam to take food after Hector's funeral.*)

Not fair-hair'd Niobe abstained from food  
When in the house her children lay in death,  
Six beauteous daughters and six stalwart sons.  
The youths Apollo with his silver bow,  
The maids the Archer-Queen, Diana, slew,

With anger filled that Niobe presumed  
 Herself with fair Latona to compare,  
 Her many children with her rival's two;  
 Lo, by the two were all the many slain.  
 Nine days in death they lay; and none was there  
 To pay their funeral rites; for Saturn's son  
 Had given to all the people hearts of stone.  
 At length the immortal gods'entomb'd the dead.  
 Nor yet did Niobe, when now her grief  
 Had worn itself in tears, from food refrain  
 And now in Sipylus, amid the rocks,  
 And lonely mountains, where the goddess nymphs  
 That love to dance by Achelous stream,  
 'Tis said, were cradled, she, though turned to stone,  
 Broods o'er the wrongs inflicted by the gods!

LORD DERBY'S *Translation*.

1. **Illam**, Arachne, whose story immediately precedes.
2. **Niobe** was daughter of Tantalus, king of Lydia and Phrygia, and was married to Amphion, king of Thebes.
3. **Maeonia** is an old name for Lydia; **Sipylus** a mountain in it.
4. **Popularis**, her countrywoman.
5. **Cedere**, a poetical construction. Cp. L. Gr. p. 170, I. 2 c (2).
6. She had many things to make her proud, but the one thing of which she boasted was her children. **Sed enim**, but after all. Cp. IV. 76.
7. **Coniugis artes**, &c. Amphion was a famous singer and harper, who is said to have built the walls of Thebes by his minstrelsy, L. 31. **Genus amborum**, he, as well as his wife's father, was a son of Jupiter.
8. **Manto**, a Theban prophetess.
9. **Ismenides**. Theban women, from the river Ismenus, near Thebes.
10. **Lauro**, as sacred to Apollo, Latona's son.
11. **Vestibus** follows **intexto**: by the gold inwoven in her Phrygian dress.
12. **Formosa** (*forma*), shapely. Ill-temper spoils beauty.
13. Cp. I. 63. The asyndeton here is very effective.
14. **Tantalus** was admitted to the society and the table of the gods, and in his pride could not help talking of what he had heard there. He was punished in the lower regions by having food and water within sight, but always eluding his grasp. From this story we get our word 'tantalize,' to hold out expectations which are never to be gratified. He is said to have been buried under Mount Sipylus.
15. **Pleiadum soror**, Dione, one of the Hyades, daughters of Atlas.
16. **Join sub me domina**: it had me for its mistress.
17. Homer has six sons and six daughters.
18. These imperatives are ironical: Examine, and then dare if you can. . . .
19. **Nescio quo** is treated as one word, which accounts for the position of **que**. Coeus was one of the Titans.
20. Note the contrast, **maxima—exiguam**.

43. According to the legend Delos was a floating island, which became stationary as a reward for sheltering Latona.

45. **Uteri**, *i.e.* offspring.

50. **Metum**. Cp. V. 6, are beyond the reach of fear.

51. Her family is a 'people' compared with Latona's 'rabble'; Latona is as good as childless.

54. **Capillis**, *abl.* from.....

56. Fear of their queen makes them desist, fear of the gods makes them try to secure themselves by silent prayer.

57. **Cynthi**, a mountain in Delos. Hence the names Cynthins and Cynthia applied to Apollo and Diana.

59. **Animosa**, proud in a good sense.

61. Gen. in prose, *de me dubitatur*.

66. **Linguam paternam**, the garrulity of her father, Tantalus.

70. **Join tecti nubibus**. The citadel of Thebes was called Cadmea.

73. **Mollierat**, had broken up.

75. **In equos**. An anachronism; chariot driving was the exercise of that time. The trappings were of purple, the harness mounted with gold.

82. He hears Apollo's quiver in the air, but does not see it.

84. Unfurls the sails so as to avail himself of the least breeze.

85. **Qua**, by any means.

87. **Cervix** is the back, **guttur** the front of the neck.

89. **Ut erat pronus**, riding fast he was leaning forward, and so fell over his horse's mane. His hold on the rein slackened, and so the horse bolted (**admissa**; *equum admittere*, or *immittere habens* — to give a horse the rein).

93. **Transierant**, had passed on (for change).

**Nitidae**, because it was usual to rub the body over with oil, to make the grip more difficult.

94. They had closed breast to breast, wrestling in tight grip.

96. **Sicut**, &c. Just as they were, clasped together.

99. **Exhalarunt**. Cp. VII. 65, and note.

100. **Lanista**, prolepsis, till it was torn.

102. **Pio officio**, the dutious employment; **pius**, of affection to parents or brothers.

106. **Intonsum**. The Greek youths wore their hair long till they came to man's estate.

Join **non simplex**, more than one.

108. The muscles of the knee make a soft joint. **Internodium** is that which connects the joints.

111. And spouting forth spouts aloft, and bounds afar, piercing the air.

115. **Ignarus** = a word of knowing or the opposite, and so takes *inf.* and *accus.*

**Non omnes**, but only Apollo and Diana.

117. **Tamen**. It was too late to stay the shot, but the rising pity lessened its force. In one version of the story, one of the brothers and one of the sisters are spared.

1. What is the subject to **potuisse**?

127. **Resupina**, with her head haughtily thrown back.  
 131. **Liventia**, as a consequence of the *planctus* at this bad news.  
 134. Each of these seven deaths is a death to me.  
 135. **Efferor**, I am borne out to burial.  
 138. **Arou**, sc. *Dianae*. See the quotation from Homer.  
 141. **Demisso crine**, as a sign of mourning.  
 143. Swooned in death, or sank back in death, as she stooped to kiss her brother.  
 145. **Caeco**, from an unknown source. **Duplicata**, bent double.  
 147. **Trepidare**, opp. to *latet*, rushes about in fear.  
 150. She is thus represented in the famous group.  
 162. **Montis**. Sipylus, where there was a rough hewn image of a mourning woman three times the size of life, hewn out of the rock.  
     The figure still exists, but is believed to be a figure of Cybele, the mother of the gods. There is a description of it in the *Academy* for August 28, 1880.  
 163. **Liquitur**, is in tears. Possibly the rain, draining from the neighbouring hillside, trickled over the figure. Cp. Hamlet's 'like Niobe, all tears.'

## IX.

## PROSERPINE.

THE worship of Demeter, with whom the Romans identified the Italian goddess Ceres, was common to all parts of Greece, where agriculture at all flourished, but it had especial currency where the land was very rich and fertile. Hence Sicily, which was afterwards called the granary of Italy, was in a peculiar sense the home of Demeter-worship. There were in the island two great centres of this worship, Henna towards the middle of the island, and Catana on its eastern shore. It was from the former of these, which also claims to be the scene of the leading incident in this story, that the worship was introduced into Rome.

The meaning of the story seems plain. It has been called "The Myth of the Buried Seed-corn." The earth swallows up the grain which must remain in the ground through the winter before the golden harvest can again gladden the goddess's eyes.

1. **Hennaeis**. Henna was called the middle of Sicily (*δυφαλλς Σικελας*). It was on the road from Catana to Agrigentum, and in the middle of an extensive corn-growing district.
2. **Caystros**, a river of Lydia.
5. **Velo**, the awning which was spread over the heads of the spectators in a theatre to protect them from sun and rain.
6. **Tyrios**, i.e., purple.
9. **Puellari studio**, in girlish delight.
11. Note how the quick rhythm of the verse indicates the rapidity of the action.
15. **Remissia**. She rent her clothes in sign of despair, and so the lappets of her tunic dropped.

16. **Simplicitas**, artlessness.

17. Cf. III. 14, and note.

20. **Obscura ferrugine**, all that belongs to the infernal regions is of a dusky hue.

22. **Stagna Palicorum**, two volcanic lakes, about fifteen miles west of Leontini. They were sacred to local deities, called Palici. The pools sent up sulphurous vapours and naphtha. There is now but one pool, called *Lago di Naftha*.

23. **Bacchidae**, at one time the ruling family of Corinth, under whom a colony was sent to Sicily, and founded Syracuse, with two harbours, a lesser and greater, separated by the island of Ortygia.

24. **Bimaris**, between two seas, the Corinthian and the Saronic Gulfs.

25. **Cyanes**, genitive of relative position; in the middle as regards *Cyane*, &c., so between. So CAESAR B. G. I. 34, 'aliquem locum medium utriusque.' Similarly *μέσος* in Greek has a genitive. **Pisaeæ**. It was believed that there was an underground communication between the Peloponnesus and Sicily, and that the waters of the fountain of Arethusa, on the peninsula of Ortygia, came from near Pisa in Elis.

Note the hiatus in *Pisaeæ*, which is unusual on the syllable that bears the beat of the metre.

26. **Aequor**, the great harbour of Syracuse. *Cyane* is on the western side of the harbour, and *Arethusa* on the eastern.

30. **Nec**, the conjunction belongs to *inquit*.

31. You cannot force yourself as a son-in-law on Ceres.

32. Subject to *fuit*? **Quod**, the use of the neuter relative in phrases like this is due to the constant habit of linking sentences by *qui*.

33. **Anapus**, a streamlet by Syracuse, whose waters mingle with those of *Cyane* close to the sea.

38. **Contortum**, flung.

39. **Condidit**, buried.

41. The nymph pines away, and is absorbed in the stream itself.

44. **Numen**, complement.

47. **Quisque** is frequently joined to superlatives, in the sense of all: e.g., *optimus quisque*, all the good men.

56. **Illam** = Cererem. **Udis**, as rising from the sea, or because of the morning dew.

59. **Pruinosas tenebras**, the cold dews of darkness.

60. **Hebetarid**, had dimmed.

62. **Collegerat** expresses a growing feeling: so *odium colligere*, to get more and more hated: *rabiem colligere*, to grow mad.

66. **Dulce**, a sweet drink. The *polenta* was parched, and sprinkled over the surface.

69. **Parte**, half.

70. Join *polenta* (abl.) *mixta cum liquido*.

71. What just now he wore as arms, he now wears as legs.

74. **Parva lacerta**, than that of a small lizard.

76. **Petit** for *petiti*.

77. **Nomen, stellio**, a kind of lizard.  
 79. Like Alexander, she wanted another world to search over.  
 87. **Denique**. She had not realized it before.  
 89. **Repetita**. Cp. VI. 72.  
 96. As a banker may deny having received that which is entrusted to his keeping.  
**Vitiataque semina fecit**, and made the seeds rotten.  
 97. Sicily was one of the great storehouses of corn for Rome.  
 98. **Falsa jacet**, is belied and fallen. **Primis in herbis**, in the first blade.  
 100. By a common licence, **que** is lengthened because the beat of the foot falls upon it.  
 102. The farmer wages war against weeds.  
 103. **Alpheias**. According to the legend, the river god Alpheus, whose waters flow through Arcadia and Elis, pursued the nymph Arethusa. At her prayer Diana changed her into a spring: she dashed into the sea, and flowed through the earth beneath it, till she came up again in Ortygia. But Alpheus followed her even into the sea, and united himself to her. Cp. SHELLEY's poem, *Arethusa*.  
 108. **Patuit**, &c. And has unwillingly been the scene of abduction.  
 109. And therefore I am not partial.  
 112. **Hoc, i.e., solum**.  
 117. **Melioris**, more cheerful.  
 119. **Desueta**, long lost.  
 124. **Matrona**, opp. to *puella*, the lawful wife.  
 126. See IV. 81.  
 127. **Amentia**, stupor.  
 128. **Toto nubila vultu**, her whole face clouded.  
 131. The insult is done to you, not to me only.  
 139. **Excepit**, took up the words, *i.e.* at once replied, or even interrupted her.  
 143. **Modo** = *dummodo*. **Ut concessive**.  
 145. **Sorte**. Jupiter obtained by lot (*sortitus*) at his father's death the government of the upper world, Pluto of the lower.  
 148. **Cautum est**, it is provided.  
 151. **Simplex**, carelessly.  
 152. **Poenioeum**, the pomegranate, from the blood-red colour of its flesh.  
     The pomegranate, from the number of its seeds, was a symbol of plenty and fruitfulness (in *Herodotus*, IV. 143, Artabanus asks Darius what he would like to have as many of as there are seeds in a pomegranate), and it seems to have been also a symbol of marriage, so that this means that Persephone was already married to Pluto. (PRELLER, *Griechische Mythologie*, I. 628.)  
 155. **Orphne** = the gloaming. **Ascalaphus** = an owl, in Greek.  
 159. So in another place Ovid has *profanus bubo*. *Met.*, VI. 431.  
 160. **Avem**, horned owl.  
 162. See l. 26, and note.  
 164. **Regnorum**, the upper and the nether world.  
 167. Even Dis, accustomed to all that is gloomy, might think her sad.

## THE CYCLOPS.

1. **Symaethide**, daughter of Symaethus, a river in Sicily, at the foot of Mount Etna.
3. **Me.** The speaker is Galatea, one of the Nereids.
5. **Dubia lanugine**, the down upon his face was hardly visible.
7. See II. 16, and note.
8. **Præsentior**, more prominent.
10. **Nempe**, in proof of it.
12. **Ipsis horrendus silvis**, whom the very woods abhor.
12. Join **Olympi cum dis**, Olympus and its gods.
16. **Rastris, falces, aqua**, a comb is far too small for such a monster : a razor too fine for his beard : no mirror large enough for his face.
19. For the way in which he treated strangers, see HOMER, *Odyssey*, IX.
20. Join **tutae to veniunt abeuntque** : we should use an adverb.
22. **Telemus** was an augur.
27. **Litora**, he rambles on the shore, on the chance of seeing his love, who is a nymph of the sea.
29. **Cuneatus**, wedgelike with a long point.
31. **Medius**, between the two arms of the sea, so as to command them both.
34. Big enough for a sail-yard.
35. Join **arundinibus centum compacta**.
39. **Mente**, memory.

These lines have suggested the famous song—

O ruddier than the cherry!  
O sweeter than the berry!  
O nymph more bright  
Than moonshine night,  
Like kidlings, blithe and merry.

Ripe as the melting cluster,  
No lily has such lustre,  
Yet hard to tame  
As raging flame,  
And fierce as storms that bluster.

42. **Lascivus** is used without any bad meaning : sportive, frolicsome.
43. Smoother than shells worn by the recurring tide. The comparisons are all taken from his common life.
45. **Forda**, a milch-cow.
49. **Eadem**, at the same time.
51. **Lentior**, *i.e.*, more hard to break.
57. Order : **fugacior non tantum servo**, &c.
69. Describes the delicate bloom upon them.
75. Counting implies a small number : mine are innumerable.
76. No need to take it on trust : you may have the evidence of your own eyes.

79. **Par aetas**, *i.e.*, also **fetura minor**.  
 81. The rennet was steeped in water, and the water put to the milk, so as to curdle it for making cheese.  
 84. **Cacumine**, tree-top.  
 91. **Imagine**, reflection.  
 98. What does **turpe** agree with?  
 99. **Valent**, general, any one in whom.  
 104. **Genitor**, Neptune.  
 112. If he would only be content to please himself, without wanting to please you.  
 113. **Modo copia detur**, only let me get a chance!  
 114. **Tanto pro corpore**, corresponding to my great bulk.  
 118. **Cumque suis**, &c. Etna and all its strength. The workshop of Vulcan and all his brother-Cyclopes was under Etna.  
 131. **Vestris**, *i.e.*, of the sea.  
 134. **Angulus is**, *i.e.*, the **pars e monte revulsa**.  
 135. What is the subject to **lisebat**? **Per fata**, as far as the fates allowed.  
 139. **Join turbati imbre**.  
 144. River gods were represented with horns, and with their heads crowned with sedge and reed.

## xi.

## THE WOOING OF DEIANIRA.

THIS story forms part of the Hercules legend, which was so widely spread, not only in Greece but in Assyria and Phoenicia and Egypt, to give the impression of a still earlier origin. 'Some of his epithets are sufficient to indicate his solar character, though, perhaps, no name has been made the vehicle of so many mythological and historical, physical and moral stories, as that of Herakles.' (MAX MÜLLER, *Comparative Mythology*.)

Achelous was a river in Ætolia, and the district that it watered was very fertile, as is indicated in the story by one of his horns being the horn of plenty. Most of the rivers in a mountainous country like Greece are torrent-like, and at some seasons of the year rush down with great violence, which is typified by the horns with which the river-gods are depicted. In the struggle with Hercules, Achelous' horn is broken, indicating that this violence is restrained, either by embanking, or by diverting its course, whereby the land was made more productive.

1. **Neptunius heros**. Theseus.
2. **Calydonius amnis**, the Achelous, in Ætolia.
3. See X. 144, and note. There was an especial reason for it here. See XII. 3.
7. **Tantus victor**, the greatness of my conqueror. Cp. VII. 20.
8. **Siqua**, **tandem** are both depreciatory, as if the prize after all was of but little worth.

10. **Spes invidiosa**, the jealous hope.  
 12. **Parthaona nata**, Oeneus, king of Calydon.  
 15. **Superata**, performed, *lit.*, overcome.  
**Novercae**, Juno, who had persecuted him 'all his life. See XII. 71, and following.  
 16. **Mortal**. Hercules was the son of a mortal mother, and so mortal: he was not deified till after his death.  
 17. **Regem**, as the largest river of the district.  
 19. **Hospes**, foreign alliances were looked down upon. See XVI. 21.  
 22. **Poena**, the labours of Hercules were inflicted because in a fit of madness caused by Juno, he had slain his own children.  
 24. Either your boasted parentage is false, or if true your father has shamefully deserted you.  
 26. **Spectat**, sc. Hercules. **Fortiter**, as a brave man should.  
 27. **Tot**, just so many, *i.e.*, so few.  
 30. **Viridem**, as a water-god.  
 31. **Varas manus**, my fists.  
 32. **Pugnae**, the dative often expresses the object in view, which as it were receives, or is advantaged by the effect of the action. Cp. XII. 38, 76.  
 33. Before a wrestling match, the combatants rubbed over their bodies with oil. It was therefore a great thing to cover your adversary as far as possible with dust, so as to get a firmer hold upon him, that he might not slip away from your grip.  
**Micantia**, nimble, quickly moving. Cp. III. 87, and GRAY, *Progress of Poesy*, I. 3.

To brisk notes in cadence beating  
 Glance their many-twinkling feet.

38. **Moles**, a breakwater, whence our 'mole.'  
 42. **Pronus**, reaching forward.  
 47. **Regni**, the victor would be monarch of the herd.  
 50. **Adducta**, drawn close. By a clever thrust Hercules turned him round, and clasped him from behind. Achelous, by inserting his arms between his chest and the arms of Hercules, managed to loosen his grip, but before he could recover breath Hercules was on him again.  
 53. **Siqua fides**, it looks like exaggeration but it is not.  
 54. **Imposito**, &c. I seemed to be crushed by a mountain's weight.  
 58. **Potitur**, gets hold of.  
 62. **Postquam** generally takes the perfect indicative, where we should use the pluperfect.  
 65. Hercules' first feat was to strangle two serpents in his cradle.  
 67. **Emphasis on unus**. The Hydra had one hundred heads, and no sooner was one cut off than two others grew up in its place. Hercules took a red-hot iron and seared the wound immediately so as to stop the new growth, and so in the end overcame the monster.  
 72. **Crescentum malo**, because the loss of one head involved the growth of two in its place.

74. **Arma aliena**, he was not used to them.  
**Precaria**, held only on sufferance.

77. **Politicibus**, he was obliged to resume the human form.

80. **Toris**, the dewlap, which Hercules wrapped round his arms, and by tugging at it as Achelous rushed forward, pulled down his head, so as to bury his horns in the ground.

87. **Succincta**, the tunic was very long and had to be girt up for any active exercise. Diana as a huntress is always represented with tunic girt up as high as the knee.  
Cp. MILTON, *Paradise Regained*, Bk. II. 356 :  
Nymphs of Diana's train and Naiades,  
With fruits and flowers from Amalthea's horn.

89. **Cornu**, not that of Achelous, but equally the symbol of plenty.

90. **Mensas secundas**. See II. 51.

92. **Iuvenes**. Theseus, Lelex, Pirithous.

95. **Cornu**, ablative.

## XII.

## THE DEATH OF HERCULES.

I CANNOT do better than again to quote Mr. MAX MÜLLER, *Comparative Mythology*, in *Chips from a German Workshop*, II. 89. 'Now, in his last journey, Herakles also proceeds from East to West. He is performing his sacrifice to Zeus, on the Kenaeon promontory of Eubaea, when Deianeira sends him the fatal garment. He then throws Lichas into the sea, who is transformed into the Lichadian islands. From thence Herakles crosses over to Trachis, and then to Mount Æta, where his pile is raised, and the hero is burnt, rising through the clouds to the seat of the immortal gods—himself henceforth immortal, and wedded to Hebe, the goddess of youth. The coat which Deianeira sends to the solar hero is an expression frequently used in other mythologies; it is the coat which in the Veda, "the mothers weave for their bright son"—the clouds which rise from the waters and surround the sun like a dark raiment. Herakles tries to tear it off; his fierce splendour breaks through the thickening gloom, but fiery mists embrace him, and are mingled with the parting rays of the sun, and the dying hero is seen through the scattered clouds of the sky, tearing his own body to pieces, till at last his bright form is consumed in a general conflagration, his last beloved being Iole—perhaps the violet-coloured evening clouds—a word which, as it reminds us also of *īōs*, poison (though the *i* is long), may perhaps have originated the myth of the poisoned garment.'

1. **Decoris**, sc. his hern. This story is the direct sequel to the last.
2. Construction of **sospes**?
4. Cp. IV. 37, and note. **Virginis**. The word *virgo* is very rarely applied to married women. It was as a maiden that Achelous had fallen in love with her.

6. **Patrios.** Tiryns in Argolis, so *Tirynthius*, XI. 64. He was born at Thebes in Boeotia.

7. **Eueni,** a river in Ætolia, near Calydon.

10. **Intrepidum.** He, Hercules, needed no help and had no fear.

13. **Nando,** what case?

14. **Ipsum,** *i.e.*, Nessus.

16. **Ut erat,** just as he was, thus burdened.  
**Spolio leonis,** the skin of the Nemean lion, which Hercules always wore.

20. He scorns to let himself be carried down by yielding to the current.

23. **Fallere depositum,** to be untrue to his trust.

31. **Lernaei,** thus Hercules himself poisoned the robe which caused his death.

32. **Hunc, sc. sanguinem.**

34. **Velut irritamen amoris.** As a love charm.

35. **Medii,** intervening.

37. Join **Victor ab Oechalia,** returning victorious from Oechalia.  
**Cenaeo Iovi.** His temple was on Cenaeum (now Kanaia), the N. W. promontory of Eubœa, opposite Thermopylae.

41. **Amphytrioniadæn.** *Amphytrion* was the husband of Alcmena, and the reputed father of Hercules.  
**Iole** was daughter to Eurytus, the king of Oechalia. There are several towns of this name. This was probably the one in Thessaly, in the district of Trachis.

48. **Calydona,** her old home in Ætolia.

49. Shall I oppose her admission, if I do nothing else?—a hint at the possibility of putting her rival out of the way.

52. **Reddat,** out of sequence to render the purpose *present* in her mind more vivid.

53. **Luctus suos,** what was to bring mourning to herself.

59. **Incaluit,** the warmth of the body brought it out.

63. **Oete** is in Trachis, the temple of Cenaean Jove (37) is in Eubœa.  
According to the common legend, Hercules in his agony hurries across from Eubœa to Trachis, where his wife was, and then is burnt on Mount Oeta. Ovid, however, has omitted this to suit the form of his story.

76. See XI. 32, note.

78. **Ergo.** Was it really I who...? When I consider the present disgrace, it seems after all incredible. The conquests of Busiris and Antæus do not belong to the famous twelve labours.

79. Busiris was a king of Egypt who used to sacrifice all strangers. Hercules was bound by him for sacrifice, but burst his bonds, and slew the king.

**Alimenta.** MILTON, *Paradise Regained*, IV. 563—568:

As when Earth's son, Antæus, (to compare  
Small things with greatest,) in Iassa strove  
With Jove's Alcides, and, oft foiled, still rose,  
Receiving from his mother earth new strength,  
Fresh from his fall, and fiercer grapple joined,  
Throttled at length in the air expired and fell.

80. **Geryon**, a monster with three heads, or, according to others, three bodies, who lived in the island of Erythia, possibly Cadiz, or one of the Balearic islands, in the distant west. It was one of Hercules' labours, imposed by Eurystheus, to bring the oxen of Geryon to him. It is on his return from this expedition that he was said to have passed through Italy, when Cacus stole his cattle. See the *Story of Leander* ('STORIES FROM OVID,' in Elegiac Verse, No. XV.), and from his passage the Straits of Gibraltar were known as the 'Pillars of Hercules.' This seems to be plainly a solar legend. *Erythia* (red) is the sunset land. Preller considers it to denote that the sun brings back the days from the darkness and cold of the stormy winter.

82. The capture of the Cretan bull.

83. The cleansing of the stables of Augeas, king of Elis. The Stymphalian lake in Arcadia produced strange birds, with claws and beaks of brass, who could shoot out their feathers like arrows. Hercules shot them all.

84. **Parthenium nemus**, on the borders of Arcadia and Argolis, where was the sacred doe of Diana, which Hercules lamed and took.

85. **Balteus**, the belt of Hippolyte, queen of the Amazons, who lived by the river Thermodon, in Cappadocia.

86. **Poma**, the golden apples from the gardens of the Hesperides, guarded by a griffin.

But Beauty, like the fair Hesperian tree  
 Laden with blooming gold, had need the guard  
 Of dragon-watch with unenchaunted eye  
 To save her blossoms and defend her fruit.—MILTON, *Comus*, 393.

This story, too, reminds us of the sun sinking in the west, and returning with golden light in his hands at his next rising.

87. **Centauri**. As Hercules was going against the Erymanthian boar he passed by Pholoe on the frontier of Elis. There dwelt a Centaur named Pholus, with whom Hercules stayed. Pholus brought out for his guest some wine which Dionysus had given to the Centaurs for their common use. The other Centaurs in the neighbourhood smelt the odour of the wine, and came in fury bursting into Pholus' cave. Hercules, after a long struggle, vanquished them, but Pholus was accidentally killed by an arrow that he was examining falling on his foot.

88. **Arcadiae vastator**. Preller considers that this means the river Erymanthus itself, which, like the Achelous, used to come down as a torrent and lay waste the Arcadian plain.

**Hydrae**, the water snake of Lerna. Lerna was a marshy swamp in Argolis, so that here, too, we may see the sun-hero as healer and purifier, burning, or drying up in the summer the foul miasmas of the marsh, which were so rank after the wet season. Cp. XI. 67.

90. **Thasius.** The Thracian king, Diomedes.

93. **Moles Nemeaea**, the huge Nemean lion. The valley of Nemea, between Cleonae and Phlius, in Argolis, was infested by a monster lion, described as the offspring of Typhon and Echidna. Eurystheus ordered Hercules to bring it to him; but Hercules could make no impression on it with either arrow or club, and at last closed with it and throttled it.

94. While Atlas, father of the Hesperides, fetched the golden apples, Hercules held the heavens on his shoulders.

95. **Saeva.** Juno had been his persecutor all his life.

99. While I am suffering, Eurystheus, the instrument of her revenge, is prospering.

102. **Faotique refugerit auctor**, and the prompter of the deed has escaped.

107. **Rupe cavata**, in the hollow of a cliff.

108. **Collegerat**, see IX. 62, note.

109. **Tune, contemptuously**, you of all people, a fellow like you.

112. **Genibus**, to clasp his master's knees as a suppliant.

117. **Nivibus**, &c., by the gentle rotation of the snow the body hardens, and balls itself in the shape of thick hail. What error is there in this account of the formation of hail?

124. Which sailors fear to tread upon, as if it were capable of feeling.

126. **Gesserat**, as a garment.

128. Troy could only be subdued by the arrows of Hercules. Philoctetes, their owner, had been left on the outward journey at Lemnos, but was sent for by the Greeks in their extremity. This story is the subject of the 'Philoctetes' of Sophocles.

**Iterum.** They had seen it before when Hercules conquered Troy under Laomedon.

## XIII.

## ORPHEUS AND EURYDICE.

THE first thing that strikes us in this story is the power of music. As Apollo the sun-god is also the god of the lyre, so Sanskrit analogies point to the hero of the lyre being a sun-hero. The summer-time is past, and the sun-god penetrates even into the realms of Hades and darkness, and all but succeeds in bringing it back in the late days of autumn, which we call the Martinmas summer. But it fades away again, and soon the hero is attacked and torn to pieces by the storms of winter, raging like the Maenads against him. (No. XIV.) (Preller.)

1. **Inde**, from Crete, where he (Hymenaeus) had been at a festival. **Croceo**, a festive colour, specially associated with wedding garments.
2. **Ciconum**, a Thracian tribe on the banks of the Hebrus (Mod. *Maritza*).
3. **Nequiqueum**, because of the shadow of coming disaster that was upon him.

4. **Quidem**, it is true. **Sollemnia verba**, the wonted words of good luck.
6. **Lacrimoso**, &c., sputtering with smoke that made the eyes water.
7. However the torch might be waved about, it would not burn brightly. This gave omen of an unhappy ending to the match, but the actual end was more unhappy even than this betokened.
11. **Rhodopeitus**, Thracian, from Rhodope, a mountain in Thrace. It was sacred to Dionysos.
12. Cp. XI. 62, note.
13. Virgil's *Tuenarias fauces*. On the promontory of Taenarus, in Laconia, it was said there was an entrance to the lower world.
14. **Leves**, as being *sine corpore*. Shadowy folk, and ghosts that had passed the tomb.
18. To which all we that are of mortal birth must come.
22. I am not come to rob you, like Hercules.
23. **Medusaei monstri**. Cerberus had his head, like Medusa's, wreathed in snakes.
25. I wished to be able to bear my loss, nor will I deny having made the effort, but love was too strong.
28. **Repinae**, alluding to the carrying off of Proserpine. See IX.
29. **Join per haec loca**.
31. Weave over again the too hasty destinies of Eurydice.
32. **Retexite**, with a reference to the spinning of the Fates.

*Fila tenet Lachesis, Clotho net, et Atropos occat.*

32. So HORACE, A.P. 63, *Debemur morti nos, nostraque.*
33. But soon or late  
They yield to fate.—SHIRLEY.
37. It is only a respite ; she will be yours in the end. **Usum**, a law term = our life-interest. A person who has the *usus* of property enjoys the income derived from it, but cannot alienate the property itself.
38. Oh take the husband or restore the wife.  
POPE, *Ode on St. Cecilia's Day*.
40. Thy stone, O Sisyphus, stands still,  
Ixion rests upon his wheel.  
And the pale spectres dance.  
The Furies sink upon their iron beds,  
And snakes uncurled hang listening round their heads.—POPE.
41. Tantalus, as a punishment for betraying the secrets of the gods, was put up to his middle in water, with rich fruits hanging

over his head, but the water fled from his mouth, and the fruits shrunk back from his grasp. Hence our word, to 'tantalize.'

Of itself the water flies  
The taste of living wight, as once it fled  
The lip of Tantalus.—MILTON, *Paradise Lost*, II. 612.

42. **Ixion**, for an insult to Juno, was fastened to a wheel, and became an example of perpetual motion.

43. **Iecur** of Tityos, a giant, who for an insult to Latona 'lay brooding many a rood' with two vultures preying on his vitals.

44. **Belides**, daughters of Danaus, who married and treacherously slew their cousins, the sons of Aegyptus, and were condemned to pour water into an urn without a bottom till it should be full. So *Danaidum labor* is a proverb for lost labour. **Sisyphus**, son of Aëolus, was a noted brigand condemned for ever to roll a stone up a hill. As soon as the stone reached the top it rolled back again into the plain.

46. **Regia coniunx.**  
Such notes as warbled to the string  
Drew iron tears down Pluto's cheeks,  
And made hell grant what love did seek.—MILTON, *Il Penseroso*.

51—52. Note the two clauses, the one a command, the other a statement; and so in *accus.* and *infin.*

55. In quadrisyllabic words the penultima of the 3rd plural perfect indicative is occasionally shortened in poetry.

56. **Defoeret**, *i.e.* Eurydice.

59. **Arripit**, Orpheus.

60. **Join iterum moriens.** She could not complain of what love had prompted.

No crime is thine, if 'tis no crime to love.—POPE.

62. **Supremum.** *Vale* is a noun-term, and so neuter.

## XIV.

## THE DEATH OF ORPHEUS.

1. Cp. the song in SHAKESPEARE, *Henry VIII.*, Act III., Scene 1 :

Orpheus with his lute made trees,  
And the mountain tops that freeze,  
Bow themselves when he did sing:  
To his music plants and flowers  
Ever sprung, as sun and showers  
There had made a lasting spring.

Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep or, hearing, die.

2. **Sequentia**, prolepsis. V. 63.

3. **Lymphata**, frenzied; they had been engaged in Bacchic rites.

8. **Apollinei**. Orpheus was the son of Apollo and the muse Calliope.

9. **Foliis**, the thyrsus was wreathed with ivy and vine-leaves.

12. And, as if praying pardon for such mad daring, fell prostrate at her feet. But in vain, for.....

**Supplex** = *veniam orans*.

14. **Abiit**, the short syllable lengthened *in arsi*.

15. The sentence begins as a conditional, the protasis (with *nisi*) being supplied by an adversative clause.

16. **Berecyntia**, as used in the worship of Cybele: *infracto cornu*, ablative of qualification. Cp. MILTON's *Paradise Lost*, VII. 32:

But drive far off the barbarous dissonance  
Of Bacchus and his revellers, the race  
Of that wild rout that tore the Thracian bard  
In Rhodope, where woods and rocks had ears  
To rapture, till the savage clamour drowned  
Both heart and voice.

17. **Bacchei**. See IX. 25.

18. **Tum denique**. It was only when his voice was drowned that they would consent to such sacrilege.

20. And first they tore in pieces the countless birds that were still under the charm of the singer's voice, and the snakes, and the long train of wild beasts, the glory of Orpheus' triumph. **Titulum**, because they followed in his train, like the long array of captives that accompanied a triumphant Roman general up to the Capitol, indicating the title or claim under which he triumphed.

23. **Cruentatis**, made bloody by this slaughter.

25. **Structum utrumque theatrum** = *διμιθέατρον*. The theatre was half the ellipse.

26. **Matutina**, the baiting of animals *commenced* the games in the amphitheatre: the baiting of men followed.

33. **Lacertosi**, muscular, strong.

35. **Arma**, tools.

39. **Ilio tempore**, then for the first time speaking in vain. Such had been the potency of his voice.

41. **Sacrilegæ**, the bard was under the special protection of the gods.

44. Cp. Thee, Shepherd, thee the woods, and desert caves  
With wild thyme and the gadding vine o'ergrown  
And all their echoes mourn.  
The willows, and the hazel copses green  
Shall now no more be seen  
Fanning their joyous leaves to thy soft lays.

MILTON, *Lycidas*, 39.

47. **Tonsa comam**, one of the regular signs of mourning.

48. **Obstrusa**, lined. **Carbasa** used of the light dress of the nymphs. **Pullo** is used as a noun.

54. **Populare**, see VIII. 3.  
 55. **Tandem**, as if he ought to have succoured his son earlier.  
 65. There is no *lex* now that he must go first and not look behind.  
 68. **Sacrorum vate**. Orpheus had introduced the Bacchic rites into Thrace.  
 71. **In quantum**, &c., as far as they had severally followed Orpheus.  
 75. Beats its wings, and by all its struggling only tightens the cord.  
 80. **Succedere**, to take the place of. The change begins with the roots.

## xv.

## MIDAS.

1. **Hoc**, see XIV. This punishment of the Thracians.  
 2. **Meliore**, as compared with the Thracians.  
 3. **Quamvis** is used with the indicative by the poets.  
 9. Cp. XIV. 68 and note. **Eumolpus**, the founder of the family of the Eumolpidae, was a Thracian minstrel, who settled in Attica (*Georopio*) and established the Eleusinian mysteries. Note the hiatus together with a spondee in the fifth place.  
 13. So in another place:  
*Diffugunt stellae, quarum agmina cogit  
Lucifer et caeli statione novissimus exit.*  
 The stars are like an army, marching off the field: Lucifer brings up the rear.  
 19. *Ut*, which is seldom inserted after *fac*, *faxo*, is rarely omitted after *efficio*.  
 20. **Annuit—solvit**. What tense?  
 22. **Berecynthus**, Midas was the son of Gordius, and of the goddess Cybele.  
 28. **Malo**, in what was really his bane.  
 28. **Massa**, a lump of metal, a nugget.  
 30. Cp. XII. 86.  
 33. **Danaen**, whom Jupiter deceived in a shower of gold.  
 39. He thought to get out of the difficulty by not using his hands, but the victuals hardened in his mouth as soon as his teeth touched them. **Premebat**, covered.  
 41. **Auctorem muneris**, Bacchus, *i.e.* wine.  
**Fusile**, molten.  
 47. **Splendida**, his very arms do not escape the curse.  
 51. **Fidem**, accus. in apposition with the sentence.  
 60. **Veteris**, &c., from its having caught the seed of the old vein.  
 61. **Join auro madidis**, soaked with gold.  
 66. **Nam** gives the reasons for saying *Pingue sed ingenium mansit*.  
**Arduus**, &c., *i.e.*, it is very steep and precipitous on one side, but on the other slopes away in two directions towards Sardis and Hypaepa.

69. **Pan.** The story is generally told of the Satyr Marsyas. It is beautifully modernized in the *Epic of Hades*, by a 'New Writer.'

70. **Cerata,** waxed to make them air-tight.

74. **Arboribus.** The trees that crown the mountain's brow (*sua silva, 8o*) are transferred by a sort of confusion to the brow of the god of the mountain. **Coma caerulea,** this feature is taken from the blue haze that seems to cover the distant hills.

76. *i.e.*, if you are ready, begin.

81. The figure corresponding to this description is preserved to us in many statues of Apollo Citharoedus.

82. **Order:** *palla saturata* (soaked in, fully dyed) *Tyrio murice.*  
See VII. 5, note.

83. **Indis,** *i.e.*, of ivory.

85. **Artificis,** the very way in which he stood showed the genuine artist.

86. **Sollicitat,** plies.

87. **Cannas,** of which Pan's pipe was made.

93. The power of moving the ear does not, as a rule, belong to man.  
*Imas,* their base.

94. **In,** in respect of.

97. **Tiaris,** the modern turban.

108. The servant who had dug up the soil and sown this secret is called its husbandman.

## xvi.

## THE GOLDEN FLEECE.

1. **Pagasaee.** The ship Argo was built in the port of Pagasaee, near Iolcos. Cp. XX. 61, *Pagasaee Jason.*

2—4. The Argonauts stopped on their way at Salmydessus, a town in Thrace, to consult Phineus, a blind seer, as to how they should get through the Symplegades, two rocks at the mouth of the Euxine, which closed on and crushed all that tried to pass between. Phineus was plagued by the Harpies, who, whenever he sat down to meat, snatched the viands from his mouth. Calais and Zethus, sons of Boreas, destroyed these monsters.

2. **Perpetua sub nocte.**  
Blind Thamyris and blind Maeonides,  
And Tiresias, and Phineus, prophets old.  
MILTON, *Paradise Lost*, III. 35.

6. **Phasidos,** a river in Colchis.

7. **Phrixea.** Phrixus and Helle, the children of Athamas, escaping from the cruelty of their stepmother, Ino, were carried through the air on the back of a ram with a golden fleece.

Helle dropped off into the sea, which afterwards bore her name, but Phrixus escaped to the court of Aeëtes. He sacrificed the ram to Jupiter, and gave the fleece to his host. It was in quest of this that Jason went.

8. **Lex.** Jason was to tame to the yoke two bulls that breathed fire, to sow a field with serpent's teeth, and to elude the dragon which guarded the fleece.

11. The whole of this soliloquy is very telling. Medea recognizes in her mingled feelings the power of love (13-17); she blames herself for caring for a stranger (21), and then tries to cheat herself by the thought that to wish to save him is not love, but simple humanity (25); he cannot escape without her help, and to refuse her help would be to show herself brutal in her cruelty (29, following); yet why should she imperil herself that Jason may live and wed another? (33-41) but no! his very looks proclaim him too noble for such ingratitude (43-50); should she then be untrue to her country and kindred? (51, 52) but she will gain a nobler country, nobler kindred, and with Jason she would have no fear (53-68); at last she rouses herself to shake off the temptation, how futilely is soon seen.

18. **Si possem**: yes, but I cannot; if I could, &c.

21. I, a princess, in love with a stranger. Cp. XI. 19. **So alieni orbis**, of a strange world.

23. **Vivat**, deliberative as well as oblique: whether he is to live.

30. **Suae segetis hostibus**, enemies of his own sowing. Note how she says **adhibetur, concurret**; the meeting such dangers necessarily implies the not overcoming them, unless she helps.

34. If I am cruel enough to refuse my help, why should I not also, &c. I am hardhearted enough for it.

36. **Terrigenas**, those who should spring from the dragon's teeth.

37. **Ista**; sc. **meliora**.

38. Aeëtes had been told by prophecy that he should reign as long as he kept the golden fleece.

40. **Per me sospes**, while he owes his safety to **me**, he should set sail without me.

41. See XI. 32.

46. **In foedera, cogo** seems to be used in a double sense. I will make them parties to the contract.

47. **Quin** = qui non? How is it that you do not fear what is quite safe? i.e., do not fear, when all is safe.

51. I shall be called **servatrix**, it is true, but it will be by deserting my home. **Germanam, Chalciope**, married to Phrixus; **fratrem, Absyrtus; patrem, Aeëtes**.

53. **Nempe**, true! of course! half ironical.

54. **Stant mecum**, are on my side, possibly because she is wedded to a Greek.

55. **Deus**. I leave my *di patrii*, it is true, but I carry the strongest, the god of love, in my own bosom.

56. **Titulum**, honour, reputation, a thing to be inscribed on one's statue. **Servatae** is predicative.

62. The Symplegades, which, however, after the passage of the Argonauts stood still : Medea does not know of this.

63. Scylla and Charybdis are mentioned as well-known terrors of the sea. If the Argonauts passed by the Symplegades they would not encounter these. They were cut off, however, from the straits, and having made their way overland returned by the west coast of Italy.

Charybdis is described in Homer as swallowing down the waters of the sea thrice in the day, and again vomiting them forth, while Scylla is described as a fearful monster, barking like a dog. The narrowness of the Straits of Messina causes the current to change with the tide. The current from the south is the stronger as the tide rises, while that from the north prevails during the ebb. Naturally the two currents thus struggling for the mastery cause some commotion in the sea's surface, sometimes on one side of the strait, sometimes on the other, and form a kind of *bore*, as it is called in tidal rivers. There is, however, no danger for fair-sized boats, unless there is a strong wind blowing against the current. Still vessels generally avoid the tossing that this would cause. (RECLUS., *La Terre*, vol. II. p. 153).

74. **Perseidon**, daughter of Perses and Asteria.

76. **Fortis**, resolute ; **pulsusque**, &c., and her passion had been beaten back.

77. **Revixit**, the perfect marks the suddenness—was all alive again.

78. **Recanduit**, was in a glow : *candeo*, *candesco* are especially used of metal at a white heat, hence the active form in *accendo*, *incendo*.

80. **Inducta**, covering it.

81. **Agitate**, fancied.

82. Join amor, iam lensus, iam (is) quem languere putares.

84. Jein solito formosior, more handsome than his wont.

86. Tum demique, then for the first time.

92. Veri, of what is right. I do it with my eyes open.

94. **Triformis deae**, i.e., Hecates.

96. Aëtes was the son of Sol.

97. Tanta pericula, the greatness of his perils.

98. **Creditum**, a very uncommon poetic usage for *postquam illi credidum est* : *canto* is used of magic charms.

102. **Jugis**, the rising ground.

104. **Adamanteis**, and so invulnerable.

105. **Vaporibus**, their hot breath.

107. **Silices**, here limestone. The chalk and the flints in the chalk seem confused.

- **Terrena**, the kilns were made of brick.

114. **Spondaic line**.

115. **Minyaæ**. The name given to the crew of the Argo. It was

the name of an ancient race that lived round Iolcos in Thessaly.

117. **Palæaria**, dewlaps.

122. **Vipereos dentes**, some of the teeth of the dragon that Cadmus slew. Pallas had given them to Aeëtes. Cf. No. V.

126. Cp. Psalm CXXXIX. 15 (Prayer Book version): 'In Thy book all my members were written, which day by day were fashioned.'

132. **Haemonii**, from Thessaly, *i.e.*, Jason.

137. **Carmen**, a magical formula, not necessarily metrical: our 'charm.'

142. **Civili**, cf. V. 104.

144. **Barbara**, Medea, opp. to Greek.

145. See XIV. 15, and note.

148. **Horum**, sc. *carminum*.

151. **Arietis** is a trisyllable (*arjetis*), **aurei** a dissyllable.

155. To what does *sibi* belong?

## XVII.

## CEPHALUS AND PROCRIS.

THIS story is part of a fuller legend discussed by MR. MAX MÜLLER (*Chips from a German Workshop*, II. 85). He traces in it a poetical version of the dew of morning dried up, or killed, by the hot mid-day sun. As this is the only part of his comment that concerns the present extract, it is sufficient to refer the reader to the comment itself.

2. **Cecropidas**, the Athenians.

3. **Aeoliden**. Cephalus was grandson of Aeolus.

5. **Mediis sermonibus**, in the general conversation.

7. **Join qua e silva recisum**.

12. **Actaeis** = Atticis. The old name of Attica was *ārth*, the coast-land.

13. **Usum**, a serviceableness greater than its outward look.

14. **Missum**, when once it has left the hand.

16. **Nereius**. Phocus, whose mother Psamathe was a Nereid.

18. **Sed enim**. But (he hesitated) for...

19. **Mercede**, abl. of price.

22. **Flere facit, in prose facit ut fleam**.

25. Procris and Orithyia were daughters of Erechtheus, king of Athens; Orithyia was carried off by Boreas.

26. **Si forte**. It was more likely that the story of Orithyia might have reached his ears.

26. Spondaic ending.

28. The more ordinary construction is *dignior ipsa quae raperetur*.

37. **Laiades**, Oedipus, son of Laius, king of Thebes, solved the riddle of the Sphinx (What is that which goes first with four feet, then with two, and last with three?) The Sphinx in a rage threw herself from a rock and was killed.

39. **Obscura**, as we speak of 'dark sayings.'

41. **Pestis**, a fox, to which at last the people gave up one child a month. This fox was destined never to be overtaken. Hence the catastrophe.

44. **Rete** was the *large* net, **plaga** the single toil or snare.

49. **Vincula**, the leash.

50. **Collo**, it strains them with its neck as they impede it.

52. **Calidus**, heated by his rapid motion.

54. **Glandes**, the leaden bullets used with the sling, cp. VI. 48; **verber** is the leatherthong of the sling.

55. Gortyn is a town in Crete. The Cretan archers were famous.

56. **Collis apex medi**, the top of an intervening hill.

60. **In spatium**, into the open.

61. The constant doubling makes it impossible for the hound to keep up his speed.

62. Cp. IV. 81.

63. **Vanos exercet morsus**, spends its fruitless bites.

65. **Amentis**, the thongs by which the javelin was held.

84. **Lina**, nets.

91. Every word here might be applied to a woman named **Aura**. Hence *vocibus ambiguis*, l. 98. A similar mistake is beautifully worked out in Mr. TENNYSON's *Enid*.

97. **Captatur**, is eagerly caught, inhaled.

100. **Mihi amari**, was the object of my love.

102. **Susurra**, whispering, tattling, agrees with **lingua**.

104. Why **sibi**? Is it right?

109. **Sperat falli**. Why is not the verb in the future?

111. **Damnatura non est**, refuses to condemn.

123. This heightens the tragedy, but is inconsistent with what has been said before. How?

130. **Meos**, sc. *inferos*, to whom she, now all but dead, belongs.

133. **Innubere**, to marry into a family. Here to succeed as a bride to my marriage chamber.

## XVIII.

## THE TUSCAN MARINERS.

3. **Arva**, &c. The three sources of wealth among the ancients.

5. **Lino**, net.

6. **Calamo**, rod. So *Metamm.*, VIII. 217, tremula dum captat arundine pisces.

7. His trade was his fortune. **Traderet** combines the idea of handing on by teaching with that of bequeathing as an inheritance.

11. The mere fisherman is tied to one place. The simple navigation of the ancients depended entirely on the signs of the sky.

12. **Regimen**, the helm, or the steering.

13. **Oleniae**, of Olenus, a town of Achaea, where the goat Amalthea, according to the legend, nurtured the child Jupiter.

14. **Taygeten**, one of the Pleiades, or Seven Sisters, a group in Taurus, of which the *Hyades* (the rainy stars) form another group.

15. **Arcton**, the bear, and so the pole star which is in the Lesser Bear.

15. **Ventorum domos**, the homes of the winds, and so the quarters from which they blow.

17. **Dextris**, so passing under the island. Greek mariners preferred to keep in shore, and so from Maeonia to Delos would leave Chios on the right.

    This appears to be the only instance of the simple accusative (*littora*) after *adduco*.

20. **Inferre**, the poets often use the infinitive in oblique petition.

21. **Ducat**, which, I told them, led.

25. **Utque putat**, and having got as he thought. This sort of kidnapping was not thought dishonourable.

28. The three things which most betray breeding—dress, physiognomy, and gait.

35. **Prensoque rudente relabi**, and to slide down by the ropes.

38. **Epopeus** was the boatswain (Gk. *κελεύστης*), who by voice or flute gave the time to the rowers.

41. The vessel was his, so that he had the right to decide what should come on board. **Pinum**, the timber for the ship, by the figure called metonymy (or transfer of names): so we use 'steel' for 'sword,' 'mahogany' for 'table,' 'copper' for 'caldron.'

43. **Pulsus**, &c., by banishment from some city of Etruria was paying the penalty of a cruel murder. This seems to have given rise to the name 'Tuscan mariners.'

47. He was stunned, but caught in the cordage, and so was saved from falling overboard.

48. **Impia**, disloyal.

59. **Naxos** lies about S.S.W. of Chios, and would lie to the left of their course for Delos, so that the geography must not be too closely pressed. The sailors may have wished to return home with their captive.

63. Greek ships had two rudders, see Acts XXVII. 40.

66. **Scilioest**, ironical. Do not think you are the only one that can steer.

68. **Diversa**, in its original sense, the opposite direction.

71. Cf. IV. 81.

74. The advantage of strength and numbers is on your side.

77. **Ipsum**, Bacchus. Both in Latin and Greek it is common in adjurations to put the personal pronoun between the preposition (*per* or *πρός*) and its case.

79. **Veri majora fide**, too great to be accepted as true.

82. **Deducunt**. Cp. VIII. 83. **Gemina ope**, sail and oar.

83. Ivy was especially associated with the worship of Bacchus.

86. It served as a thyrsus.

87. These animals are probably connected with the legendary conquest of India by Bacchus. He was generally represented (as in Titian's famous picture of Bacchus and Ariadne in our

National Gallery) in a chariot drawn by lynxes or panthers. They are here only *inanis simulae*.

91. They were turned into dolphins, which (*Met.*, II. 265) are called *curvi* delphines.

92. Before he could *finish* he was transformed.

93. *Lati rictus*, gaping jaw.

95. He tries to turn the oars in the other direction in hope of escaping them.

96. *In spatiū*, &c., shrink back to shortened size.

99. *Repandus*, curved.

102. A vigorous description of dolphins at play.

105. Draw in the sea water, and blow it out from their nostrils.

107. *Vix meum*, hardly under my own control (so frightened was he).

109. *Diam*, another name for Naxos.

## XIX.

## JUNO'S REVENGE.

2. **Materterta.** Ino was the sister of Semele, and took Bacchus under her care when his mother had perished.

3. **Tot sororibus**, Semele, destroyed by Jove's thunder; Autonoë, mother of Actaeon, who was torn in pieces by his own hounds; Agave, who had slain her own son, Pentheus.

6. **Alumno numine**, divine fosterling.

8. **Nautas**, see the preceding tale.

9. **Matri**, Agave; **nati**, Pentheus.

10. **Minyeidas**, Leucippe, Arsippe, Alcithoë, daughters of Minyas, king of Orchomenus. They were said to have been changed into bats for their contempt of Bacchus, and his worship.

11. **Nil**, acc. after *poterit*, in appos. with **fieri**.

13. **Ipse**, Bacchus; **agam**, deliberative subjunctive, unchanged in the oblique after a primary tense.

19. It is a trackless dismal waste, and waiting souls idly wander, seeking their way in vain.

24. **Pressum**, under the weight.

26. **Simul**, as being three-mouthed.

**Nocte genitas**, *i.e.*, the three Furies, Alecto, Tisiphone, and Megaera, daughters of Uranus and Nox.

29. **Sedes scelerata**, the abode of crime.

30. Cp. XIII. 41, following, and notes. **Petis**, when it has rolled back again.

38. **Vidit**. Cp. XII. 62. **Rursus ab**, turning away from him.

39. **Hic...Athamanta** =  $\delta\delta\epsilon\mu\epsilon\tau\ldots\alpha\theta\mu\alpha\tau\tau\delta\epsilon$ , why is he...whilst Athamas.

43. **Vellet**, virtually oblique. **Ne**, the negative belongs to the first clause only.

45. **Ut erat turbata**, disturbed as she was.

48. **Inamabile**, unlovely.

51. **Lustravit.** Juno had incurred the pollution of those who mingle with the dead.

53. **Importuna,** bringing misery: cp. *infelix*, l. 61.

58. Athamas was the son of *Æolus*.

62. **Vipereis nodis,** knotted snakes.

67. **Graves animas,** deadly breath.

68. **Mens est,** it is the mind, not the body, that is to feel their baleful blows.

71. **Caecae,** darkened.

74. **Versata,** stirred. ‘Root of the hemlock digg’d i’ the dark’ is one of the ingredients of Hecate’s cauldron in *Macbeth*. Act IV. Sc. I.

78. **Consequitur,** follows it up, so as to make it appear a continuous circle of flame. Taken probably from witch scenes on the stage.

84. **Ut ferae,** as if it were some wild beast.

88. **Discutit,** smashes. **Denique.** Hitherto she had stood dumb-founded.

90. **Male sana,** in poetry for *insana*.

99. **Recanduit,** grew white with foam.

100. **Neptis.** Her mother, Harmonia, was the daughter of Mars and Venus.

104. Note again the hiatus and the spondee in the fifth place.

105. **Gratia ponto.** She was called in the Greek *Ἀφροδίτη*, and *Ἀφρογένεια*, the foam born, as having sprung from the foam of the sea.

109. **Deum,** refers to both; her a goddess, and him a god.

## xx.

## THE CALYDONIAN HUNT.

2. **Achais,** put for ‘Greece’ generally, as its name, when it became a Roman province.

4. **Quamvis Meleagron haberet,** and so a powerful defender.

9. **Latices,** used of any fluid, and so of olive oil. The olive is sacred to Pallas.

10. **Agricolis,** sc. *dis.* Ceres, Bacchus, Minerva.

11. **Ambitiosus** (active), exciting ambition: so *invidiosa*, XI. 10.

12. **Cessasse,** from want of offerings.

15. **Ultorem,** used as an adjective; the Latin is fond of these concrete forms.

16. **Sicula.** The Sicilian cattle, which are famous, are smaller; the Epirote are not larger.

22. **Gravidi, &c.,** budding shoots, with their long branches or stems.

29. **Tegeaea,** Atalanta, from Tegea, a town in Arcadia. **Lycæi,** a mountain, also in Arcadia.

34. You would call it a girlish face in a boy, a boyish face in a girl.

37. **Renuente deo**, for he was already married. *Metamm.*, VIII.  
520, speaks of *sociam tori*.

45. **Pressa signa pedum**, the impressions of his feet, his footprints.

50. **Hinc excitus**, roused from this lair.

- 51. **Ut...ignes**, like the lightnings discharged by clashing clouds.

56. **Obliquo**, alluding to the position of his tusks, which would strike sideways.

61. **It** for *ivit*, *itt*, perfect.

65. **Vulnus** implies that the skin is pierced.

68. **Spirat**, intransitive.

69. The picture is taken from a catapult or ballista.

73. **Cornua**, wings as in battle array.

74. **Pylus**. Nestor, king of Pylus, in Messenia. *Citra*, before.

75. Getting a start from his spear set in the ground, *i.e.*, using it as a leaping-pole to give him a higher spring.

78. **Tritis**, and so sharpened, and fresh (*recentibus armis*).

81. **Gemini fratres**, Castor and Pollux, the Great Twin-brethren of Macaulay's Lay, *The Battle of the Lake Regillus* (St. 32) :

He was aware of a princely pair  
That rode on his right hand,  
So like they were, no mortal  
Might one from other know.  
White as snow their armour was;  
Their steeds were white as snow.

86. Order, *isset inter opacas silvas, loca nec iaculis nec equo pervia*.

97. **Viri**, emphatic: at being beaten by a woman.

100. **Variat**, *i.e.*, changes the luck.

103. **Novo**, from this second wound.

110. So as to claim a share in the slaughter.

112. **Nonacria**, from a hill in Arcadia.

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